MENZIES

PRINTS & MULTIPLES

30 AUGUST 2023 AUCTION

OUR SPECIALISTS

CAMERON MENZIES | CHAIRMAN & HEAD OF PRIVATE SALES

Cameron Menzies has held corporate positions across diverse portfolios within the Menzies organisation since 1997, including a term as Managing Director & Auctioneer at Menzies Art Brands from 2015–2019. More recently he has operated the independent consulting and brokerage firm, Five Fifty Art Advisory, specialising in private sales of Australian & International art and providing tailored advice to collectors.

BRETT BALLARD | HEAD OF ART

Brett Ballard holds a Master of Arts (History and Theory of Modern Art) from Chelsea College of Art and Design, London. Prior to joining Menzies, Brett held the position of Senior Specialist, Art at Sotheby's Australia (Smith and Singer), a position he held for ten years. Prior to this role, Brett worked as Gallery Manager at Rex Irwin Art Dealer in Sydney between 2003 and 2011.

CATHERINE BAXENDALE | SENIOR ART SPECIALIST

Catherine Baxendale holds a Bachelor of Philosophy with the University Medal in Art History from the Australian National University, and a Master of Art Curatorship from the University of Melbourne. Prior to joining Menzies in 2015, she undertook internships at the National Gallery of Australia and Eva Breuer Art Dealer, Sydney. Catherine has contributed exhibition reviews to various publications, including ArtsHub Australia and Quadrant magazine. She was a member of the 2019 Advisory Committee for the Art Gallery of New South Wales Young Members program.

ASTA CAMERON | ART SPECIALIST

Asta Cameron holds a Masters of Art Curatorship from the University of Melbourne, as well as a Bachelor of Arts with a double major in Art History and Media and Communications. Prior to joining Menzies, Asta worked as the Assistant Gallery Manager at the Centre for Contemporary Photography, and interned at the National Gallery of Victoria. Asta began at Menzies as Client Services Coordinator before moving into her current role as Art Specialist.

MANAGEMENT & CLIENT SERVICES

JOHN KEATS | CHIEF OPERATING OFFICER

John Keats is well known to the Australian Art Auction Industry. After completing post graduate studies in Art History and Curatorship at the Australian National University, John joined Deutscher~Menzies in early 1999 as Registrar, eventually attaining the position of National Operations Manager. In 2011 John became Senior Executive Officer at Sotheby's Australia, where he headed their media, marketing and design departments, along with operations of their national auctions. Recently John has been working independently on the catalogues raisonnés of the Australian artists Ethel Spowers and Eveline Syme. John returned to Menzies as Chief Operating Officer in 2022.

KATARINA SEMENJUK | HEAD OF ADMINISTRATION, REGISTRY & POST-SALE SERVICES

Katarina Semenjuk holds a Bachelor of Art History with Honours from the University of Toronto and a Master of Art Curatorship from the University of Melbourne. Prior to joining Menzies in 2021, Katarina worked as the Art Administrator at Sotheby's (Canada) and Communications & Marketing Manager at Leonard Joel. She also undertook several internships, including with the Melbourne Affordable Art Fair.

FRASER HARVEY | TRANSPORT AND DISPLAY MANAGER (MELBOURNE)

Fraser Harvey has over seven years' experience in the auction industry. Prior to working at Menzies, Fraser worked at Sotheby's Australia as Front of House and Gallery Manager between 2017 and 2020, and has been contracted to a number of other galleries and private clients as an installation specialist.

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CHAIRMAN & HEAD OF PRIVATE SALES

Cameron Menzies

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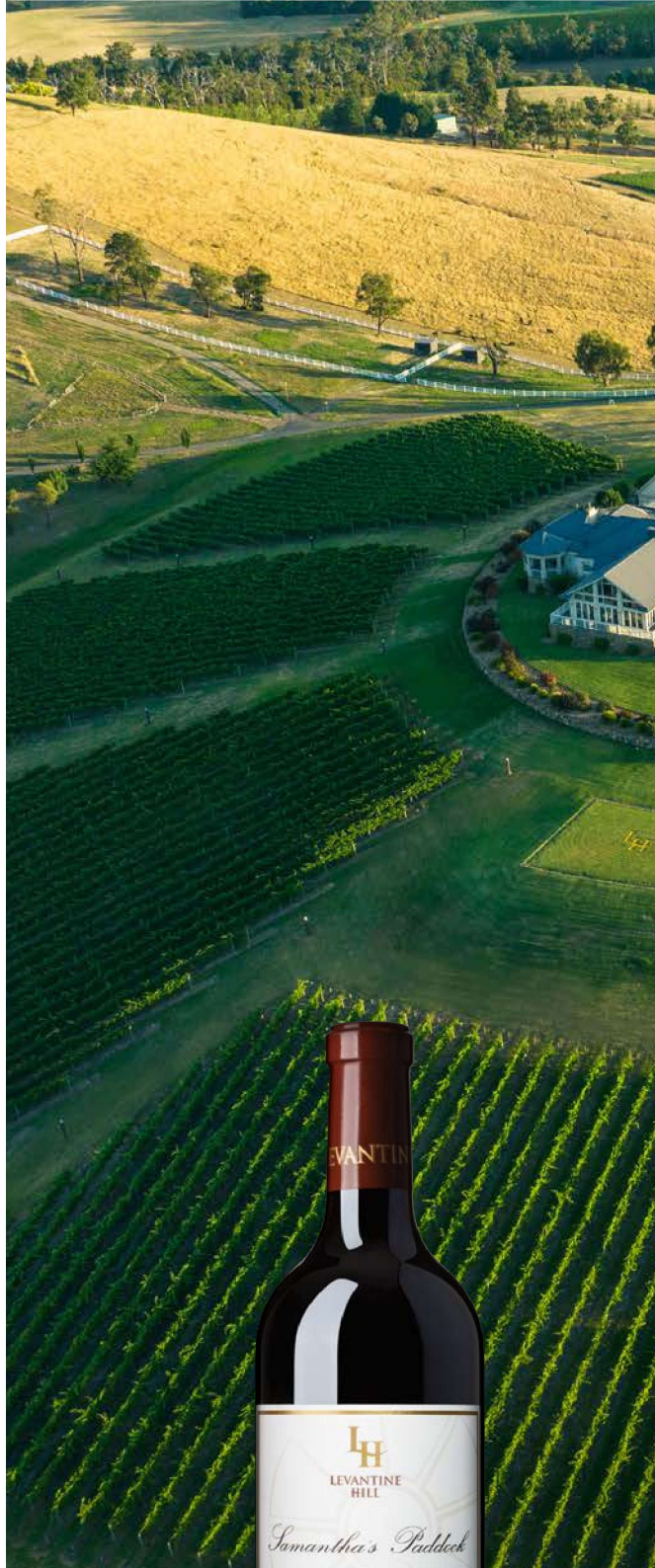
MENZIES ART BRANDS PTY LTD

Trading as Menzies
ACN 080 621 236 / ABN 39 795 725 149
© Published by Menzies Art Brands Pty Ltd 2023

ISBN: 978-0-6456481-5-7

CATALOGUE PRODUCTION

Catalogue Design: Jacqueline Boyd
Photography: Langlois Photography
& Geoff Sumner (Lots 22 and 23)



01

CRESSIDA CAMPBELL

born 1960

Bondi Baths 1984
woodblock print
52.5 x 53.5 cm (image); 70.0 x 68.5 cm (sheet)
edition: 2/4

02

CRESSIDA CAMPBELL

born 1960

Protea 1978

03

THEA PROCTOR

(1879–1966)

The Swing 1925
hand-coloured woodcut
24.5 x 24.5 cm (image)
edition: 7 (edition size unknown)
signed lower right: Thea Proctor
titled and numbered lower left: The Swing No 7
artist's monogram within image lower right: TP

PROVENANCE

LITERATURE

Draffin, N., *Australian Woodcuts and Linocuts of the 1920s and 1930s,* Sun Books, Melbourne, 1976, p.12 (illus. p.38, another example)
Deutscher, C., Minchin, J. & Butler, R., *Thea Proctor: The Prints,* Resolution Press, Sydney, 1980, p.54, cat.16 (illus. p.17, another example)
Gooding, J., *Thea Proctor,* Art Gallery of Western Australia, Perth, 1982 (illus. p.9, another example)
Lebovic, J., *Masterpieces of Australian Printmaking,* Josef Lebovic Gallery, Sydney, 1987, p.102, cat.141a (illus. p.103,

04

MARGARET PRESTON

(1875–1963)

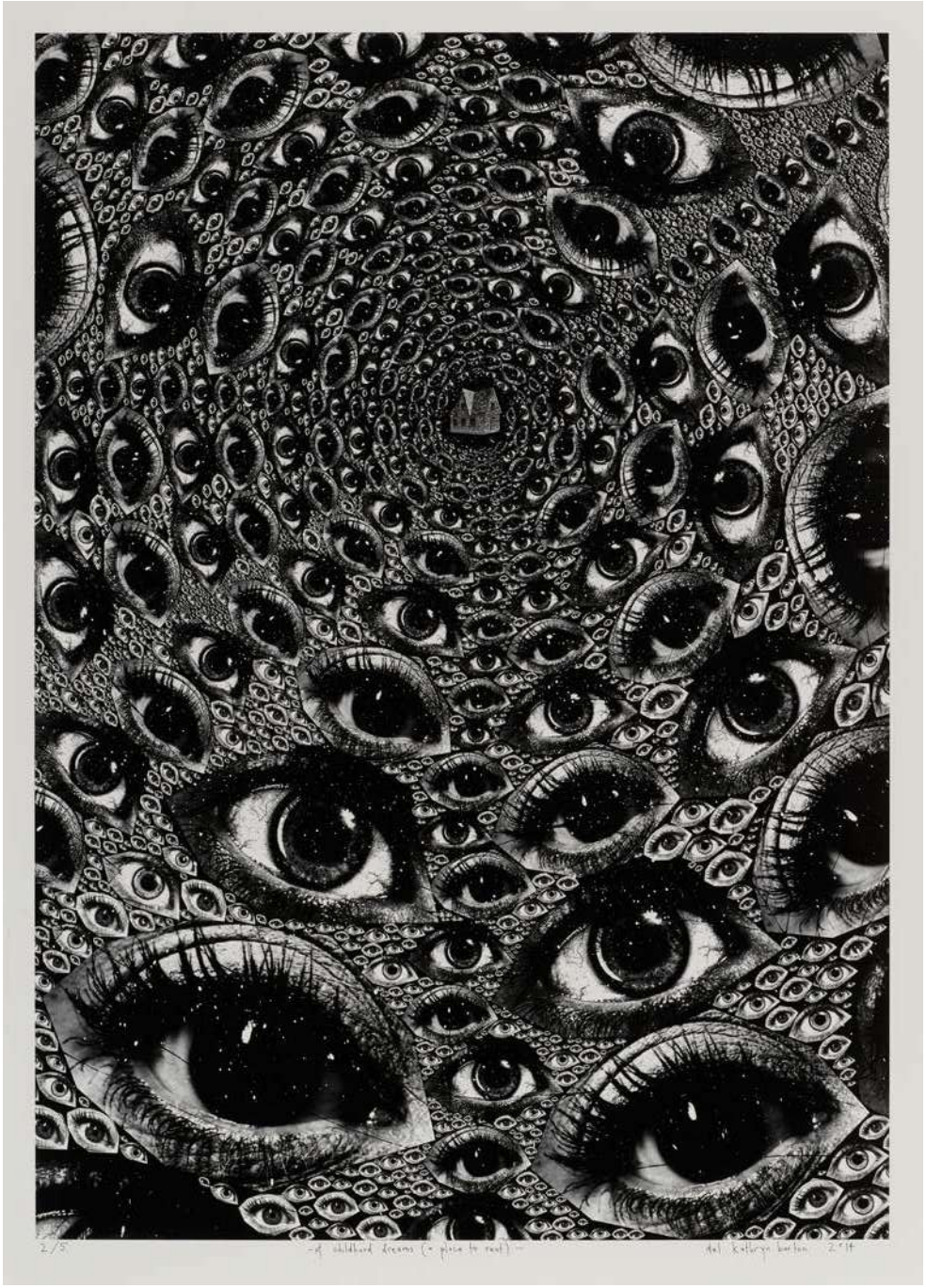
Sydney Heads II 1925
hand-coloured woodcut
25.0 x 18.0 cm (image); 27.5 x 20.0 cm (sheet)
edition: 3/50
signed lower right: Margaret Preston
numbered, titled and dated lower left: 3rd Proof – Sydney Heads 25
signed with initials within image lower left: PM

PROVENANCE

Private collection, Sydney
Deutscher~Menzies, Melbourne, 1 May 2002, lot 282 (as *Sydney Heads*)
Private collection, Victoria

EXHIBITED

Sydney Harbour 1794–1979, S.H. Ervin Gallery, Sydney 3–26 August 1979 (another example)
Margaret Preston: The Art of Constant Rearrangeme Art Gallery of New South Wales, Sydney, 27 Decembe 1985 – 9 February 1986, cat.P.12 (illus. exhibition catalogue p.31, another example)
Harbour Hymns, City Songs: Visions of Sydney from t Collection, Art Gallery of New South Wales, Sydney, 13 January – 11 March 1990, cat.102 (another example
Big Blue: The Painted Harbour, Art Gallery of New South Wales, Sydney, 21 June 1997 – 29 March 1998 (another example)
Art Deco: From Sydney Cinemas and Pubs to Skyscrap Museum of Sydney, Sydney, 12 June – 5 September 19 (another example)
Australian Icons: Twenty Artists from the Collection, Art Gallery of New South Wales, Sydney, 4 August – 3 December 2000 (another example)
Margaret Preston in Mosman, Mosman Art Gallery, Sydney, 7 September – 13 October 2002 (illus. exhibit catalogue n.p., another example)
Margaret Preston: Art and Life, Art Gallery of New So Wales, Sydney, 29 July – 23 October 2005; National Gallery of Victoria, Melbourne, 12 November 2005 – 29 January 2006; Queensland Art Gallery | Gallery of Modern Art, Brisbane, 18 February – 7 May 2006; Art Gallery of South Australia, Adelaide, 26 May – 13 Aug 2006 (another example)
Australian Collection Focus: Colour, Rhythm, Design Wood & Lino Cuts of the 20s & 30s, Art Gallery of New South Wales, Sydney, 12 March – 11 July 2010 (illus. exhibition catalogue p.2, another example)
Slow Burn: A Century of Australian Women Artists fr a Private Collection, S.H. Ervin Gallery, Sydney, 6 Aug 19 September 2010 (illus. exhibition catalogue p.14



05

DEL KATHRYN BARTON

EXHIBITED

06

DEL KATHRYN BARTON

07

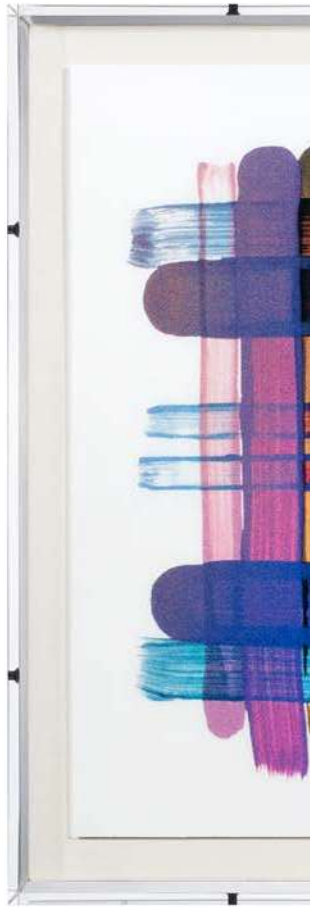
DAMIEN HIRST

08

INVADER

born 1969, French

Prisoners 2007
giclée print



09

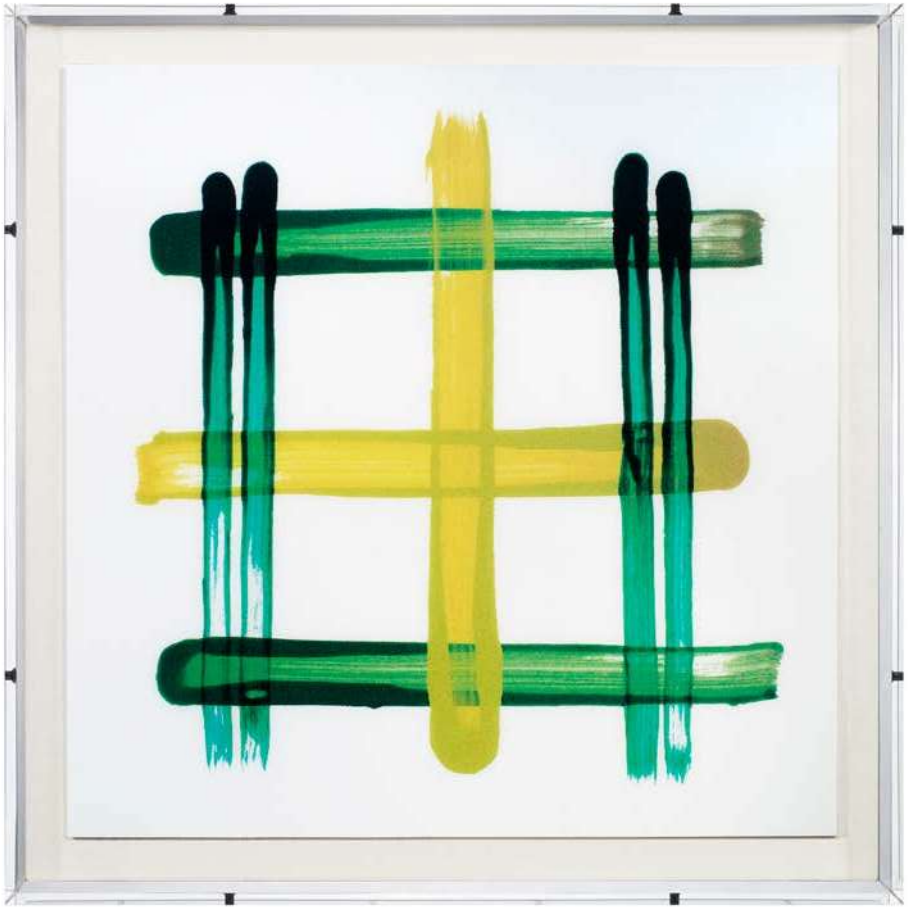
CJ HENDRY

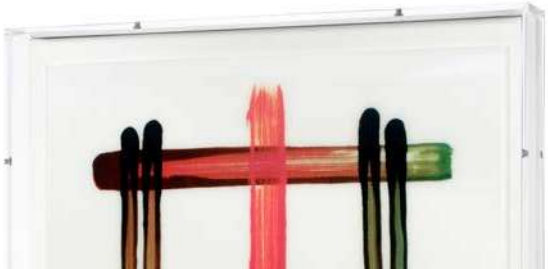
born 1988

10

CJ HENDRY

born 1988





11

CJ HENDRY

born 1988

12

CJ HENDRY

born 1988

13

CJ HENDRY

born 1988

14

SEAN SCULLY

born 1945, Irish

Raval 2 1996
etching and aquatint
29.0 x 58.0 cm (image); 56.0 x 75.5 cm (sheet)
edition: 19/24
signed and dated lower right: Sean Scully 96
numbered lower left: 19/24
titled lower centre: RAVAL 2

15

DAMIEN HIRST

born 1965, British

Wu Zetian (from *The Empresses*) 2022
laminated giclée print and glitter on aluminium
100.0 x 100.0 cm (sheet)
edition: 1546/2853
digitally signed on label attached verso: Damien Hirst

published by Heni Editions, London

PROVENANCE

Heni Editions, London (label attached verso, cat.H10-1)
Private collection, Sydney

16

DAMIEN HIRST

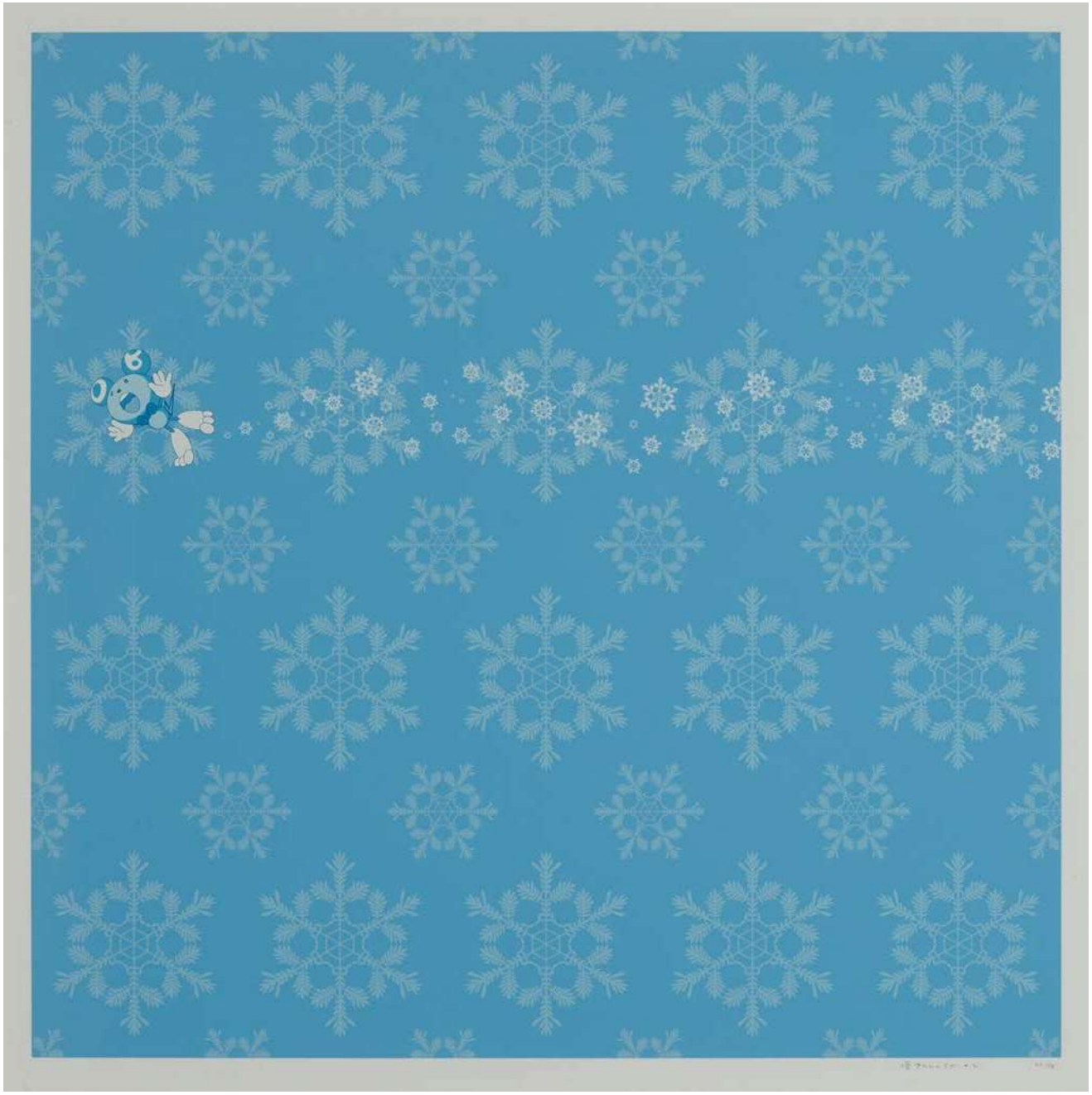
born 1965, British

Nūr Jahān (from *The Empresses*) 2022
laminated giclée print and glitter on aluminium
100.0 x 100.0 cm (sheet)
edition: 1900/3041
digitally signed on label attached verso: Damien Hirst

published by Heni Editions, London

PROVENANCE

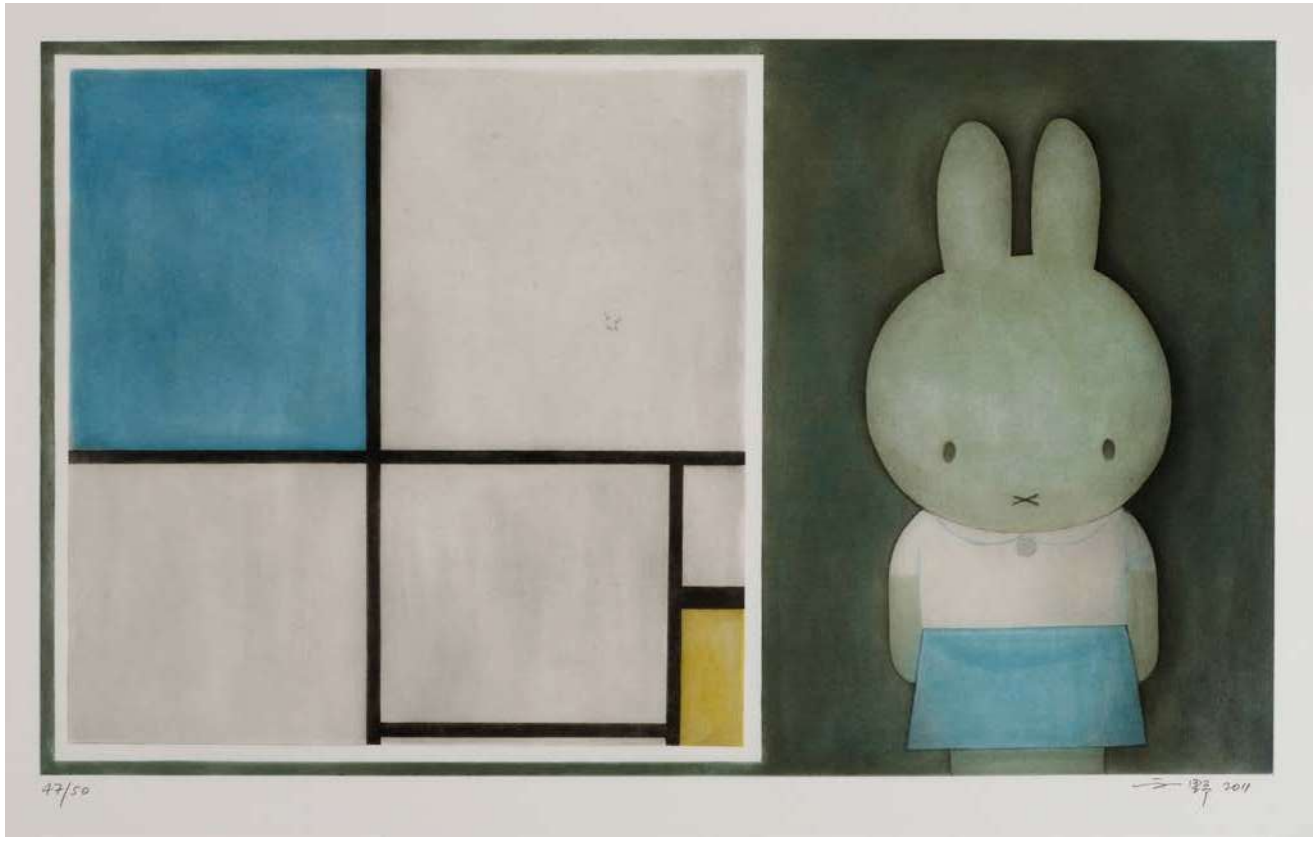
Heni Editions, London (label attached verso, cat.H10-2)
Private collection, Sydney



18

TAKASHI MURAKAMI

19



20

LIU YE

born 1964, Chinese

Miffy with Mondrian 2011

21

ZHANG HUAN

born 1965, Chinese

To Add One Meter to an Anonymous Mountain 1995
gelatin silver print
100.5 x 150.5 cm (sheet)
edition: Artist's Proof 5/5 (edition of 15)
signed, dated, numbered and titled in Chinese charac
on label attached verso: To Add One Meter to an Ano
Mountain/ Zhang Huan 1995/ ap 5/5.

PROVENANCE

Barry Friedman, New York
Christie's, New York, 25 March 2014, lot 191
Shannon Bennett, Melbourne
Deutscher + Hackett, Melbourne, 10 November 2021
Private collection, Melbourne

EXHIBITED

48th Venice Biennale, Venice, 13 June – 17 November
(another example)

This lot has been withdrawn

23

ROY LICHTENSTEIN

(1923–1997, American)

Red Lamp 1992
colour lithograph
40.5 x 47.0 cm (image); 54.5 x 61.0 cm (sheet)
edition: 121/250
signed, dated and numbered lower right: 121/250 Roy Lichtenstein '92
inscribed verso: RL92-3032

printed by Tyler Graphics, New York, (blindstamp lower right)
co-published by the artist and Leo Castelli Gallery, New York

PROVENANCE

Private collection, United States of America
Acquired from the above, company collection, Melbourne

LITERATURE

Corlett, no.279

RELATED WORKS

Other examples of this work are held in the collections of the National Gallery of Australia, Canberra; Walker Art Centre, Minneapolis; and The Broad, Los Angeles

$30,000 - $40,000

The master of artifice, the philosopher of the static image, Roy Lichtenstein encourages us to look again at our selected means of representation. To some admirers he will be forever cool, detached, ironic, 'heroically untempted by meaning'[1]; the stylised, deadpan paragon of Pop who expended his energies equally on both Matisse and Mickey Mouse, blurring the lines between fine art, commercial art and design. But for an artist who made a career from surfaces, we always end up discovering greater depths in his art.

Lawrence Alloway, the English art critic generally credited with coining the Pop label, identified the threads that tied together Lichtenstein's objects of art: the ball of twine, the ice cream soda, the golf ball, as well as the assortment household items that appear in his work. 'At the core of Lichtenstein's paintings of objects,' he wrote, 'is a drive to be taken for realism. It becomes as stylised as you can get away with, in an ordinary sense, not stylised.'

What does it mean to pursue realism in art anyway? Van Gogh's dirty shoes may well have looked different if the artist had been living in a world of billboards and department store catalogues. Lichtenstein occupies himself with a different kind of truth, artificial and self-conscious but no less realistic for it. *Red Lamp*, created on the eve of his eighth decade, is a mundane residential scene reduced to its most basic visual form. The flat surface, the bold, cartoon-like outlines, the thick yellow frame, the wholesale absence of context, the reflection on the lamp like one of the Ben Day dots in his most famous work: these factors strip away any pretence of truth or psychological insight, focusing instead on the forms before us.

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24

ALEXANDER CALDER

(1898–1976, American)

***Carnival in Rio* 1971**
colour lithograph
80.0 x 119.0 cm (sheet)
edition: Épreuve d'Artiste (edition of 20)
signed lower right: Calder
numbered lower left: EA
bears inscription on backing verso: Alexander Calder 1971/ Carnival at Rio/ silkscreen print/ 79.5 x 111.5 cm

Galerie du Monde, Hong Kong, label attached verso

PROVENANCE

Alex Rosenberg Gallery, New York, 1980s
Private collection, Sydney
Thence by descent, private collection, Sydney

$8,000 - $12,000

25

LE CORBUSIER

(1887–1965, Swiss-French)

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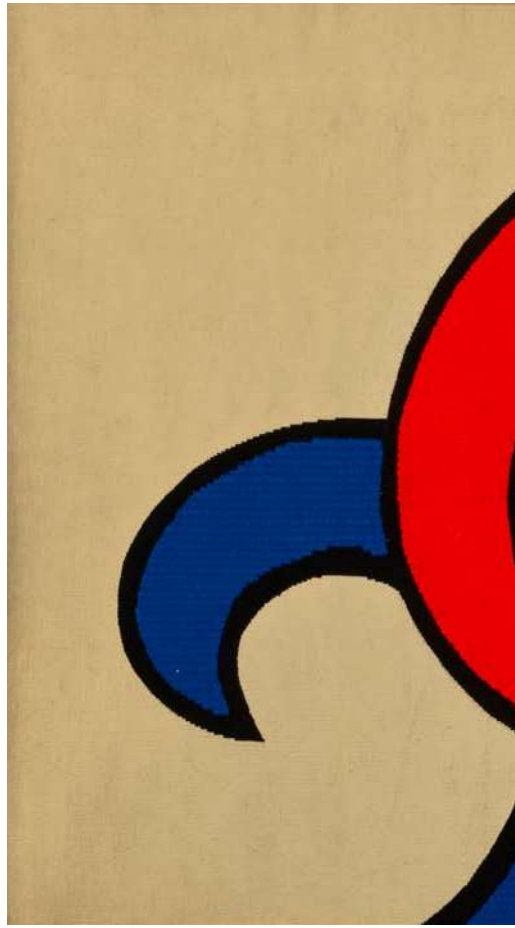


26

ALEXANDER CALDER

(1898–1976, American)

Les Vagues* (*The Waves*, from *The Bicentennial Tapes
wool tapestry
103.0 x 147.0 cm
edition: 25/200
signed lower right: Calder
signed with artist's monogram on label attached ver
numbered verso: 25

woven by the Dieter Tapisserie d'Aubusson, France (

27

ROY DeCARAVA

(1919–2009, American)

***Apartment for Rent* 1977–78**
gelatin silver print
14.5 x 21.0 cm (image); 20.5 x 25.5 cm (sheet)
edition size unknown
signed verso: [illeg.] CARAVA

PROVENANCE

Private collection
Lawson~Menzies, Sydney, 31 July 2006, lot 365
Private collection, Sydney

EXHIBITED

Roy DeCarava: A Retrospective, Museum of Modern Art, New York, 25 January – 7 May 1996 (label attached verso, another example)
Soul of a Nation: Art in the Age of Black Power, Museum of Fine Arts, Houston, 27 June – 30 August 2020 (another example)

LITERATURE

Galassi, P., *Roy DeCarava: A Retrospective*, Museum of Modern Art, New York in association with Harry N. Abrams Inc., New York, 1996. p.72 (illus., another example)

RELATED WORKS

Another example of this work is held in the collection of the Museum of Fine Arts, Houston

$4,000 – $6,000

29

RICHARD AV

(1923–2004, Americ

***Andy Warhol* 1969, p**
gelatin silver print
25.0 x 20.0 cm (imag

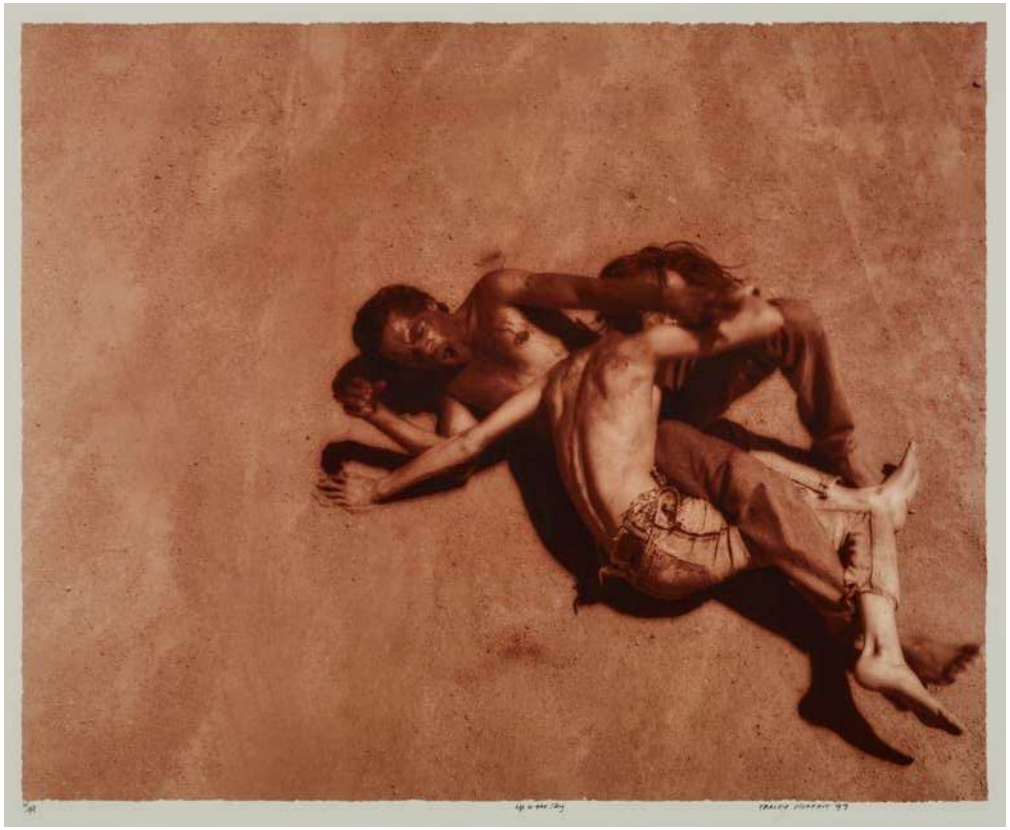
This lot has been withdrawn

Th

32

BROOK ANDREW

EXHIBITED



34

TRACEY MOFFATT

born 1960

Up in the Sky #16 **1997**
offset photolithograph
43.0 x 53.5 cm (image); 50.5 x 68.5 cm (sheet)
edition: 41/99
signed and dated lower right: TRACEY MOFFATT '97
numbered lower left: 41/99
inscribed lower centre: Up in the Sky

PROVENANCE

Marie Claire Charity Auction at the Art Gallery of New South Wales, Sydney, 2004
Private collection, Sydney

LITERATURE

Savage, P. & Strongman, L., (eds.), *Tracey Moffatt*, City Gallery Wellington, Wellington, 2002 (illus. p.52, another example)

$2,000 - $4,000

35

ROSEMARY LAING

born 1959

Bulletproofglass #1 **2002**
Type C photograph
70.5 x 124.5 cm (image)

LITERATURE

Alexander, G., *Bulletproofglass: Rosemary Laing*, Gitte Weise Gallery, Sydney, 2001 (illus. n.p., another example)
Alexander, G., Forsyth, G., French, B., & Jonson, A., *Rosemary Laing: A Survey 1995-2002*, Gitte Weise Gallery, Sydney, 2003, p.55

37

VARIOUS ARTISTS

Ten Australian Photographs - Folio II 1952–1994
complete set of photographic prints (10)
edition: 2/10
each signed, dated and inscribed
comprising:

(i) ROBERT BESANKO born 1951
(Back Skirt) 1976, printed 2008
Kodalith paper print
29.5 x 20.0 cm (image); 30.5 x 24.0 cm (sheet)

(ii) MERVYN BISHOP born 1945
Prime Minister Gough Whitlam Pours Soil into the Hand of Traditional Gurindji Land Owner Vincent Lingiari 1975, printed 2010
gelatin silver print
28.0 x 27.5 cm (image); 41.0 x 30.5 cm (sheet)

(iii) JEFF CARTER (1928–2010)
Tobacco Road, Ovens Valley, Victoria 1956, printed 2003
gelatin silver print
30.5 x 27.0 cm (image); 40.5 x 30.5 cm (sheet)

(iv) KERRY DUNDAS (1931–2010)
Harbourside Life 1952, printed 2002
gelatin silver print
22.0 x 30.0 cm (image); 28.0 x 35.0 cm (sheet)

(v) CHARLES PAGE born 1946
South Australia 1971, printed 2003
gelatin silver print
26.0 x 35.5 cm (image); 30.0 x 40.5 cm (sheet)

(vi) MAX PAM born 1949
Jack and the Lusitania 1991, printed 2003
gelatin silver print
28.5 x 28.5 cm (image); 40.5 x 30.5 cm (sheet)

(vii) MARK STRIZIC (1928 –2012)
Flinders Way, Melbourne 1956, printed 2004
inkjet print
37.0 x 24.5 cm (image); 43.0 x 30.5cm (sheet)

(viii) JOSEF VISSEL born 1935
Jørn Utzon 1965, printed 2007
gelatin silver print
27.0 x 34.0 cm (image); 30.5 x 40.5 cm (sheet)

(ix) GREG WEIGHT born 1946
Emily 1994, printed 2004
gelatin silver print
38.0 x 25.5 cm (image); 40.5 x 30.5 cm (sheet)

(x) JOHN WILLIAMS (1933–2016)
In the Louvre 1975, printed 2003
gelatin silver print
20.5 x 30.0 cm (image); 28.0 x 35.0 cm (sheet)

38

TIM STORRIER

born 1949

Equine Impedimenta (Tully's Baggage) **2019**
bronze
121.0 x 150.0 x 74.0 cm
edition of 10
signed to base: Storrier
stamped with foundry mark to base

PROVENANCE

Private collection, New South Wales

EXHIBITED

Australian Galleries at Sydney Contemporary, Carriageworks, Sydney, 12–15 September 2019 (another example)
Tim Storrier: The Itinerant's Repose, Philip Bacon Galleries, Brisbane, 15 September – 10 October 2020, cat.30 (another example)

$120,000 – $180,000

Within the sculptural realm, Tim Storrier's remarkable talent for capturing fine detail in two-dimensional form is further amplified. Storrier's art stems from his ability to isolate a moment in time and perfect it with intense detail. Within his canvases, we see Storrier champion expansive and elemental imagery drawn from the Australian landscape: fire lines, sunsets and starlit skies. No element is an afterthought; each fibre, star and ember are meticulously poised, allowing the composition to sing with harmonious clarity. Storrier's works of bronze sculpture demonstrate the same meticulousness of approach and are magnified within the present work.

Equine Impedimenta (Tully's Baggage) 2019 reveals Storrier's enduring fascination with the symbolic power of objects. An easel, hat, briefcase, palette, and multiple bulging sacks perch on the horse's back. A rolled-up mat is slung over the withers where a mug, spoon, paintbrushes, and pouches are precariously affixed with rope. The grounding element of these objects is the saddle, which can only be glimpsed from the inside shoulder of the mount.

Storrier's vast canvases have been contrasted with a series of smaller works throughout his oeuvre. He affectionately describes these as the minutiae of the tools the grazier uses

Figure 2

Surveyor's Saddle III 1981
watercolour on paper
100.5 x 119.0 cm
Sold Menzies, Sydney, 19 November 2020, lot 76,
$24,545 (including buyer's premium)

Tully's Baggage originates from a broader series of works titled *The Itinerant's Repose*. First exhibited in 2019, the series may be characterised by a strong sense of nostalgia for Storrier's childhood in rural New South Wales. As the artist recalls:

> My mother Nancy took my twin sister and [me] on long rides around the paddocks, across the creeks and through the stands of gum trees beside the fields of wheat and oats. The homestead sheds were full of saddles and assorted tack used with the working mounts ... As children we were given ponies ... These were older calmer animals - ambulatory, experienced and unfazed by children. I remember old Taffy. He had a propensity to bite as you mounted, would often try to scrape you off on a barbed wire fence and on occasion would kick.[1]

Some decades later, Storrier started the process of looking for an older mount with a gentle demeanour - much like Taffy, but without his apparent quirks. Storrier approached Gai Waterhouse who immediately introduced him to Tully, an old grey horse that was stabled with her more volatile racehorses to keep them calm. As Storrier explains, 'It is an old practice, the calming effect of a grey horse on its flighty companions.'[2]

39

GEORGE BALDESSIN

(1939–1978)

***Recurring Pears* 1971**
cast resin, Perspex, pigment and ink
38.5 x 38.5 x 15.5 cm
edition size unknown

PROVENANCE

Private collection, Melbourne
Gift from the above, private collection, Melbourne
Thence by descent, private collection, Melbourne, 2023

EXHIBITED

Inside Out: Still Life and Interiors Post 1950, Art Gallery of New South Wales, Sydney, 31 July 1999 – 31 January 2000
(another example, as *Imprisoned Pears)*

LITERATURE

Edquist, H., *George Baldessin: Paradox & Persuasion*, Australian Galleries, Melbourne, 2009, p.145 (illus. p.144, another example)

RELATED WORKS

Another example of this work is held in the collection of the Art Gallery of New South Wales, Sydney (as *Imprisoned Pears*)

$15,000 – $25,000

George Baldessin's surrealist sculpture and printmaking quickly saw him rise to prominence within the Melbourne art scene in the 1970s, until his untimely death in a car accident at just 39 years of age.

Baldessin's most prominent motif was his pears, which were employed as a symbol of sensual desire. We see them represented in printed form (such as Lot 74), as sculpture (including the now iconic sculptural installation *Pear – Version Number 2* 1973, held by the National Gallery of Australia), and as a hybrid of printmaking and sculpture, as in the present work. Here, Baldessin's pear etchings are suspended in resin, giving the effect of the fruits recurring indefinitely. In creating this work, Baldessin was undoubtedly inspired by the resin sculptures of Californian Light and Space artist Peter

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48

PABLO PICASSO

(1881–1973, Spanish)

Taureau sous l'Arbre 1952
white earthenware ceramic plate with black oxide and white glaze
19.0 cm diameter
edition of 500
inscribed to base: EDITION/ PICASSO
stamped to base: EDITION/ PICASSO
stamped with Madoura Plein Feu mark to base

PROVENANCE

Shapiro Auctioneers, Sydney, 21 November 2018, lot 9
Private collection, Sydney

LITERATURE

A. Ramié, no.159

$3,000 – $5,000

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49

PABLO PICASSO

(1881–1973, Spanish)

Têtes 1956
white earthenware ceramic pitcher with black oxide and white glaze

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51

PABLO PICASSO

(1881–1973, Spanish)
***Maison Close: Le Chocolat II* 1955**
aquatint, etching, engraving and drypoint
45.0 x 64.5 cm (image); 56.5 x 76.0 cm (sheet)
dated within image upper right: 11.3.55.I
edition of 7; state: 2/3
bears inscription verso: 118/ 1135/ 11.3.1955/ DUG/ 14119/ 23631/ G/ 23631

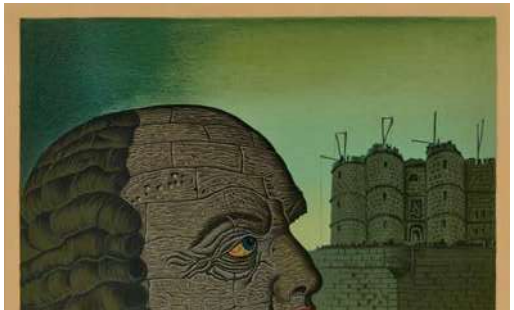
printed by Roger Lacourière, Paris

PROVENANCE
The Estate of Pablo Picasso
Marina Picasso, France (stamped verso)
Galerie Jan Krugier, Geneva
Rex Irwin Art Dealer, Sydney (label attached verso)
Private collection, New South Wales

EXHIBITED
Picasso the Printmaker: Graphics from the Marina Picasso Collection, Dallas Museum of Art, Dallas, 11 September – 30 October 1983 and touring to New York, Denver and Detroit, cat.128 (illus. exhibition catalogue, another example)
Important Works on Paper, Ceramics and Sculpture, Rex Irwin Art Dealer, Sydney, 2002, cat.45 (illus. exhibition catalogue, this example)

LITERATURE
Baer, no.0922.II
Geiser, no.0922.II

$7,000 – $9,000



52

MAN RAY

(1890–1976, American)

***Marquis de Sade* 1970**
colour lithograph
62.0 x 50.0 (image); 76.0 x 56.0 cm (sheet)
edition: 13/30
signed lower right: Man Ray
numbered lower left: XIII/XXX
inscribed verso: Portrait imaginaire [illeg.] de Sade

© Succession Picasso/Copyright Agency, 2023

53

54

PAUL CÉZANNE

(1839–1906, French)

Self-Portrait c1898, printed 1914
lithograph
33.0 x 27.0 cm (image); 63.0 x 47.5 cm (sheet)
edition of 100 (approx.)
bears inscription verso: [4–1294]/ Cezanne/ FAC0104 4850 –

PROVENANCE

Private collection, California
Josef Lebovic Gallery, Sydney (label attached verso, stock no.JLGCL112/19)
Private collection, Sydney

LITERATURE

Platzman, no.26
Venturi, no.1158

RELATED WORKS

Other examples of this work are held in the collections of the Art Institute Chicago, Chicago and Art Gallery of New South Wales, Sydney

$2,000 – $4,000

55

TSUGUHARU (LEONARD) FOUJITA

(1886–1968, Japanese)

Jeune Fille Assise avec un Chat 1956
colour lithograph
38.0 x 33.0 cm (image); 62.5 x 43.0 cm (sheet)
edition: Hors Commerce (edition of 200)
signed lower right: Foujita
numbered lower left: HC

PROVENANCE

Private collection
Leonard Joel, Melbourne, 28 March 2018, lot 3126
Josef Lebovic Gallery, Sydney (label attached verso, stock no.JLGCL198)
Private collection, Sydney

56

ÉDOUARD VUILLARD

(1868–1940, French)

L'Avenue 1899
colour lithograph
30.5 x 40.0 cm (sheet); 33.0 x 44.5 cm (sheet)
edition: Artist's Proof (edition of 100); state: 2/2 (colo
signed, numbered and inscribed lower right: Vuillard

57

PAUL NASH

(1889–1946, British)

***Winter Wood* 1922**
woodcut
14.5 x 11.5 cm (image); 28.0 x 17.5 cm (sheet)
edition of 50
signed and dated lower right: Paul Nash/ 1922
numbered upper left: from edition 50
titled lower left: Winter wood
inscribed verso: 131

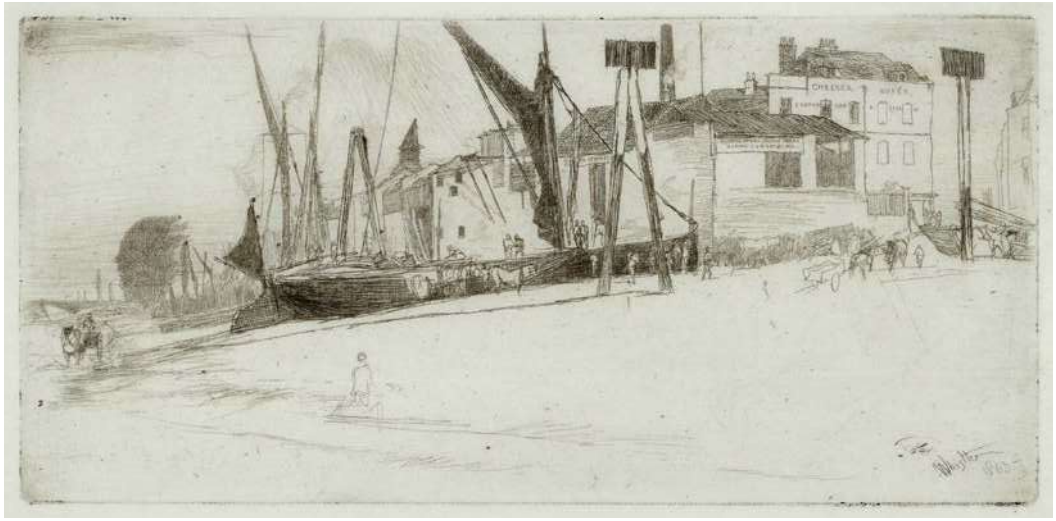
PROVENANCE

The Estate of Ethel Spowers, Melbourne
Thence by descent, private collection, Melbourne

RELATED WORKS

Other examples of this work are held in the collections of the Victoria & Albert Museum, London; National Gallery of Canada, Ottawa; and National Gallery of Victoria, Melbourne

$2,000 – $3,000



58

JAMES ABBOTT McNEILL WHISTLER

(1834–1903, American)

***Chelsea Wharf* 1863**
etching and drypoint
9.0 x 19.0 cm (image); 20.5 x 27.5 cm (sheet)
edition size unknown; state: 2/2

LITERATURE

Mansfield, H., *A Descriptive Catalogue of the Etchings and Drypoints of James Abbott McNeill Whistler*, Caxton Club, Chicago, 1909, cat.89
Kennedy, E., *The Etched Work of Whistler*, Grolier Club, New York, 1910, cat.89 ii/ii.

59

ALBREC

(1471–1528,

The Flight ir

60

JOAN MIRÓ

(1893–1983, Spanish)

Passage de l'Egyptienne **1985**
etching and aquatint
60.5 x 42.5 cm (sheet)
one of 24 unnumbered examples printed on 24 April 1985
signed lower right: Miró

printed by R.L.D., Paris
published by Morsang, Paris

accompanied by a certificate of authenticity from
Masterworks Fine Art, California

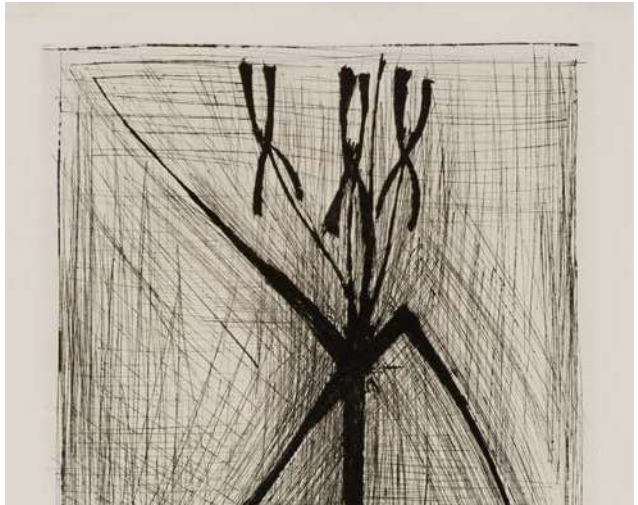
PROVENANCE

Masterworks Fine Art, California, 2005 (label attached verso)
Private collection, Sydney

LITERATURE

Cramer, no.257
Dupin, no.1187

$4,000 – $6,000



61

BERNARD BUFFET

(1928–1999, French)

Vase of Flowers **c1980**
drypoint engraving
64.5 x 50.0 cm (image); 70.0 x 57.5 cm (sheet)
edition: Épreuve d'Artiste 29/30
signed lower right: Bernard Buffet
numbered lower left: EA XXIX/XXX

PROVENANCE

David Bromley & Tori Dixon Whittle, Melbourne
Bonhams & Goodman, Sydney, 23 October 2007, lot 634
(as Untitled)
Private collection, Sydney

LITERATURE

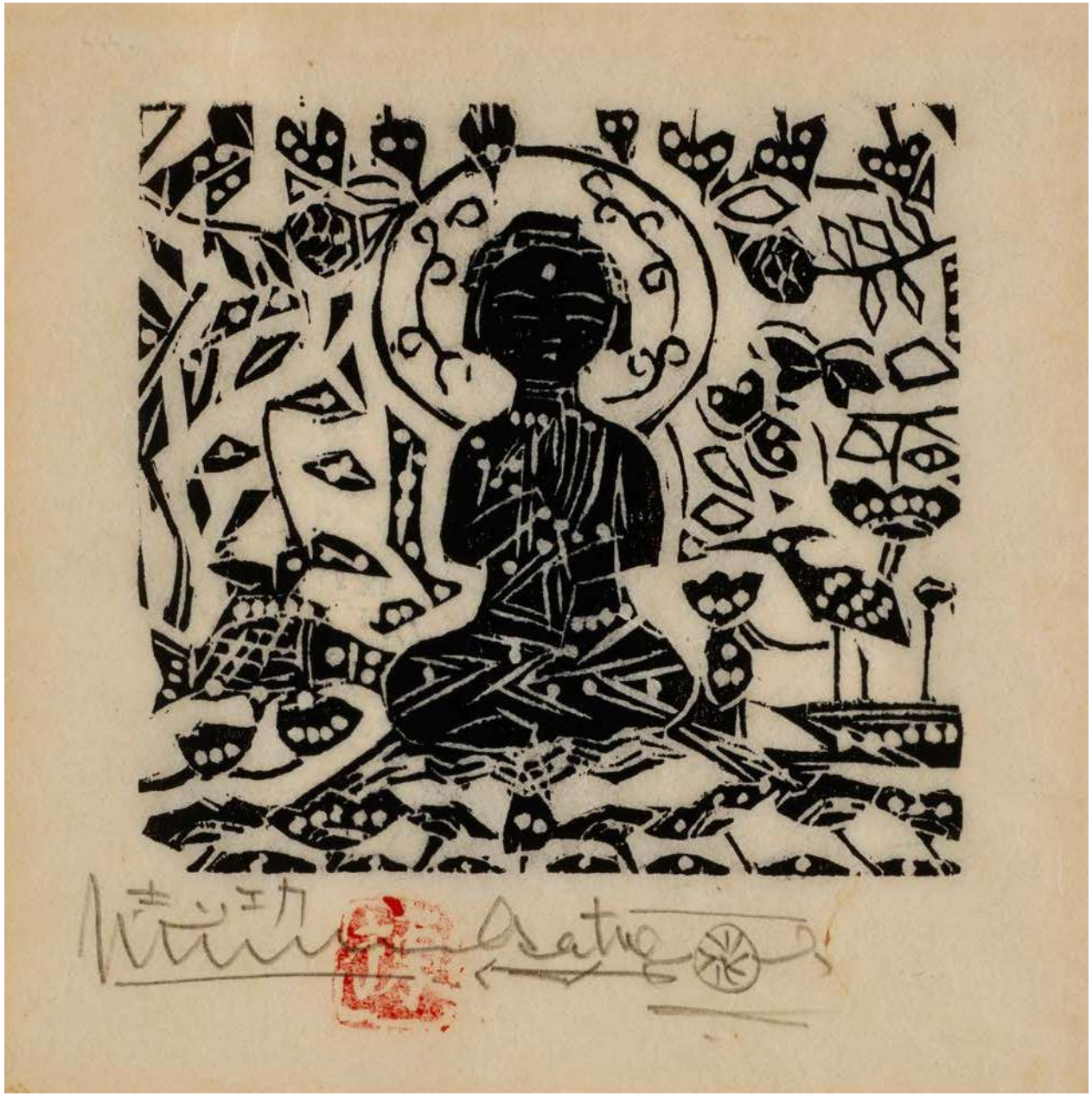
Buisson, no.56.63

$1,000 – $1,800

62

MARC CHAGALL

(1887–1985, French)



63

SHIKŌ MUNAKATA

(1903–1975, Japanese)

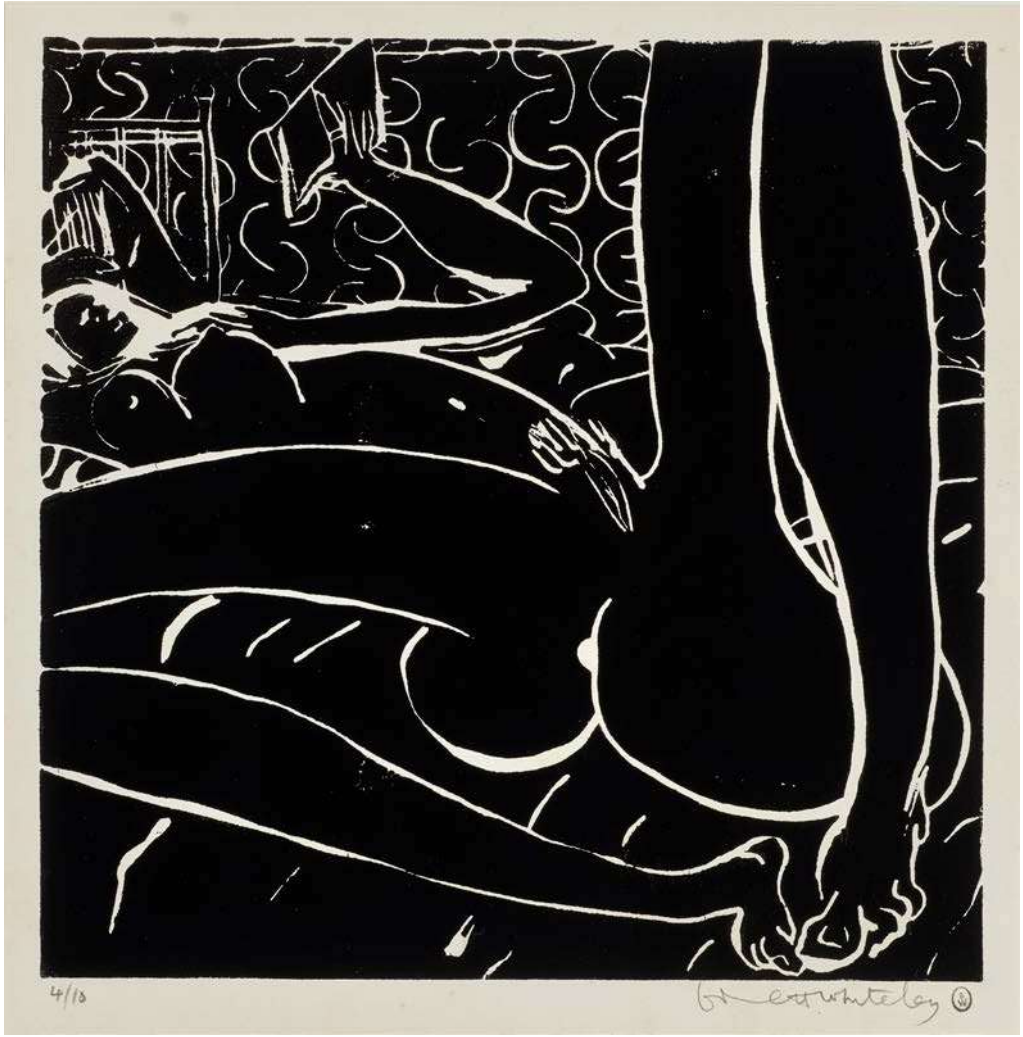
Bodhisattva 1964
woodcut

64

SHIKŌ MUNAKATA

(1903–1975, Japanese)

Satsuko 1962



65

BRETT WHITELEY

(1939–1992)

Reading 1981
linocut
30.5 x 30.5 cm (image); 76.0 x 56.0 cm (sheet)
edition: 4/10
signed lower right: brett whiteley
numbered lower left: 4/10
artist's monogram lower right

PROVENANCE

Philip Bacon Galleries, Brisbane (label attached verso)
Private collection, New South Wales

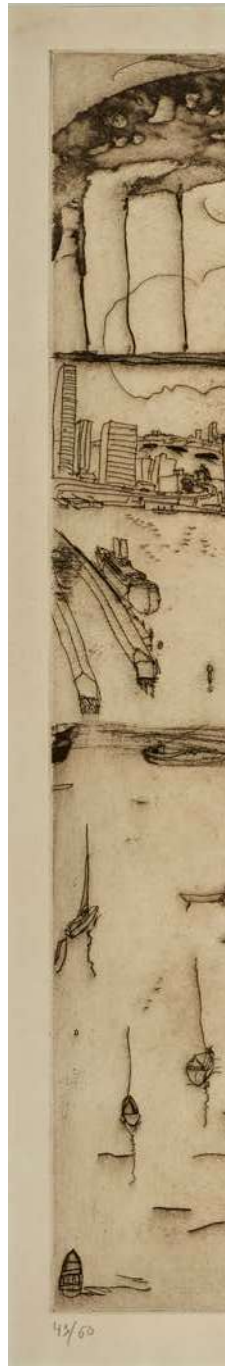
66

BRETT WHITELEY

(1939–1992)

The Cat 1980
offset lithograph
84.0 x 82.0 cm (image); 116.0 x 9
edition: 83/100
signed indistinctly lower right:

67



68

BRETT WHITELEY

69

BRETT WHITELEY

(1939–1992)

Ravello, Italy **1991**
screenprint
40.0 x 76.5 cm (image); 77.5 x 112.0 cm (sheet)
edition: 53/60
signed lower right: brett whiteley
numbered lower left: 53/60
artist's studio stamp lower right

PROVENANCE

Wagner Art Gallery, Sydney (label attached verso)
Private collection, Sydney

EXHIBITED

Brett Whiteley, Robin Gibson Gallery, Sydney, 12–30 October 1991, cat.8 (another example)

LITERATURE

Brett Whiteley: The Graphics 1961-1992, Deutscher Fine Art, Melbourne, 1995, p.115, cat.107 (illus. p.98, another example, as *Ravello*)
Sutherland, K., *Brett Whiteley: Catalogue Raisonné*, Schwartz Publishing, Melbourne, 2020, vol.5, p.200, cat.163P (illus., another example), vol.7, p.843

$4,000 – $6,000

70

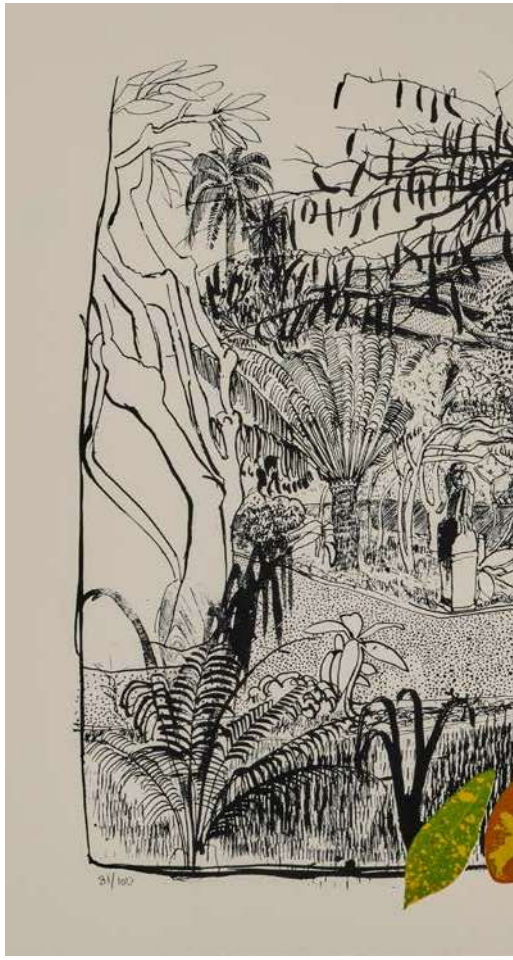
BRETT WHITELEY

(1939–1992)

Self Portrait, One of a Dozen Glimpses **(from *Another Way of Looking at Vincent Van Gogh 1888-1889*) 1983**
etching and aquatint
26.5 x 20.5 cm (image); 29.0 x 23.0 cm (sheet)
edition: 50/100
signed lower right: Brett
numbered lower left: 50/100

PROVENANCE

Gould Galleries, Melbourne (label attached verso, stock no.11209)
Private collection, Brisbane



71

BRETT WHITELEY

(1939–1992)

The Garden in Sanur, Bali **1980**
screenprint with offset lithography
60.0 x 80.0 cm (image, irreg.); 75.5 x 105.5 cm (sheet)
edition: 81/100
signed lower right: brett whiteley
numbered lower left: 81/100
titled within image lower right: Garden in Sanur – ba

74

GEORGE BALDESSIN

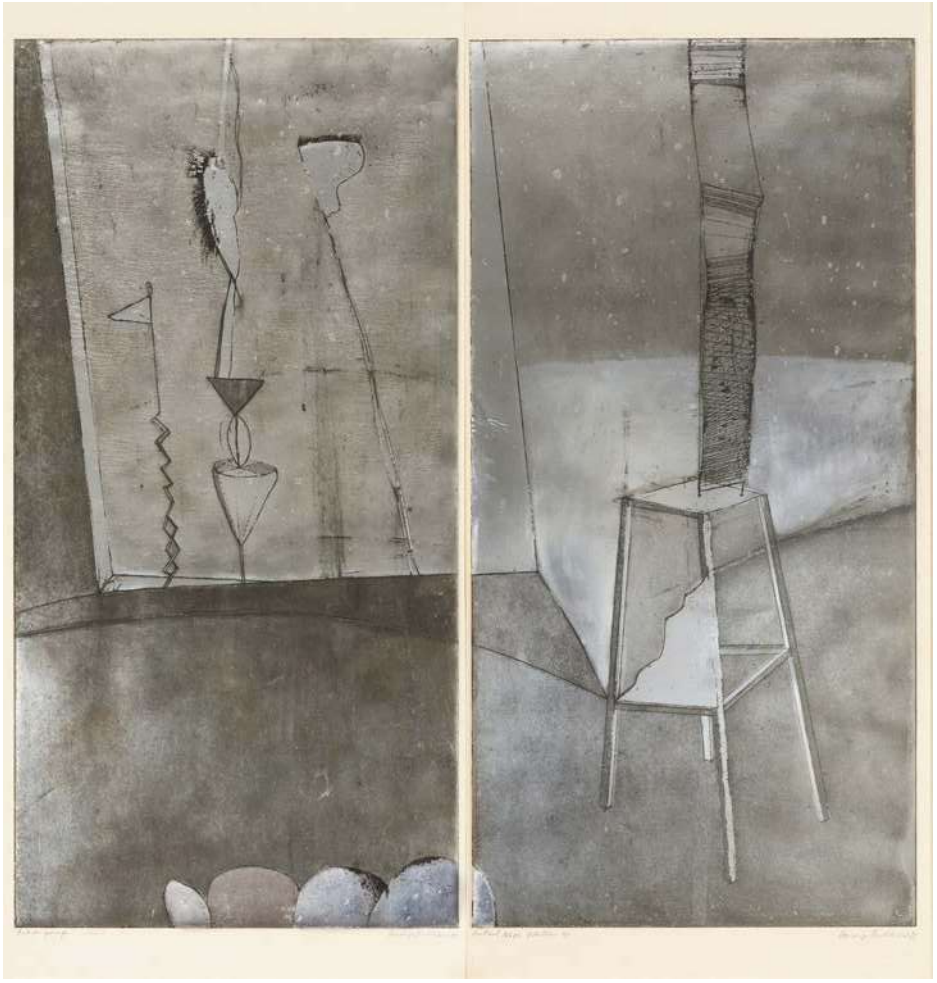
(1939–1978)

***Pears (Yellow Version)* 1972**
etching, aquatint and colour stencil
50.5 x 59.5 cm (image, irreg.); 59.5 x 66.5 cm (sheet)
edition of 25
signed and dated lower right: George Baldessin 72
numbered and inscribed lower left: Ed 25 'Pears No 2'

PROVENANCE

LITERATURE

Lindsay, R. and Holloway, M., *George Baldessin: Sculpture and Etchings*, National Gallery of Victoria, Melbourne, 1983, p.78 (illus., another example)
Kolenberg., J., *George Baldessin Estate: Prints 1963-1978*, Australian Galleries, Melbourne, 1997, p.51, cat.201 (illus. back cover, another example)
Edquist., H., *George Baldessin: Paradox & Persuasion*, Australian Galleries, Melbourne, 2009, pp.143, 249 (illus. p.151, another example)



77

GEORGE BALDESSIN

(1939–1978)

Occasional Images from a City Chamber (Nos. 9 and 10) **1975**
etching and aquatint on silver foil
101.0 x 50.5 cm (each, image); 115.5 x 53.5 cm (each, sheet); 115.5 x 107.0 cm (overall, sheets)
from the suite of 25 plates
(i) signed and dated lower right: George Baldessin 75
(i) numbered lower left: Artist proof Plate 9.
(ii) signed and dated lower right: George Baldessin 75
(ii) numbered lower left: Detail No 10. Edition 3/5

PROVENANCE

Private collection, Melbourne
Gift from the above, private collection, Melbourne

LITERATURE

Lindsay, R. and Holloway, M., *George Baldessin: Sculpture and Etchings*, National Gallery of Victoria, Melbourne, 1983, pp.98, 102 (illus., other examples)
Kolenberg., J., *George Baldessin Estate: Prints 1963-1978*, Australian Galleries, Melbourne, 1997, p.56, cat.247 (illus., other examples, as *No. 8 and 9*)
Edquist., H., *George Baldessin: Paradox & Persuasion*, Australian Galleries, Melbourne, 2009, pp.180–181 (illus. in fold out, other examples)

RELATED WORKS

Other examples of these works are held in the collections of the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Art Gallery of New South

78

GEORGE BAL

(1939–1978)

Occasional Images fr
(No. 22) **1975**
etching and aquatint
101.0 x 50.5 cm (imag
from the suite of 25 p
edition: Artist's Proof
signed and dated low
'75 numbered lower l

PROVENANCE

Private collection, Me
Gift from the above, p
Thence by descent, p
2023

EXHIBITED

George Baldessin: Scu
A Memorial Exhibition
Melbourne, 8 August
(another example)
Australian Prints fron
(1998-1999), Art Galle
Sydney, 6 November
(another example)
Australian Collection
Occasional Images fr
Gallery of New South
1999 – 29 January 20

79

GEORGE

(1939–1978)

Emblems and
etching and a

80

JOHN BRACK

(1920–1999)

Double Nude I (from *John Brack Nudes*) 1982
lithograph
44.0 x 64.0 cm (image)
edition: 48/50
signed and dated lower right: John Brack 82
numbered lower left: 48/50

printed by Druckma Press, Melbourne

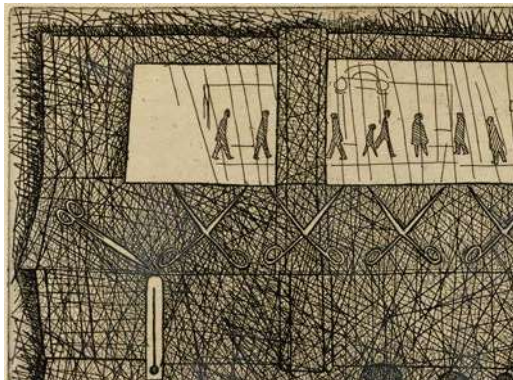
PROVENANCE

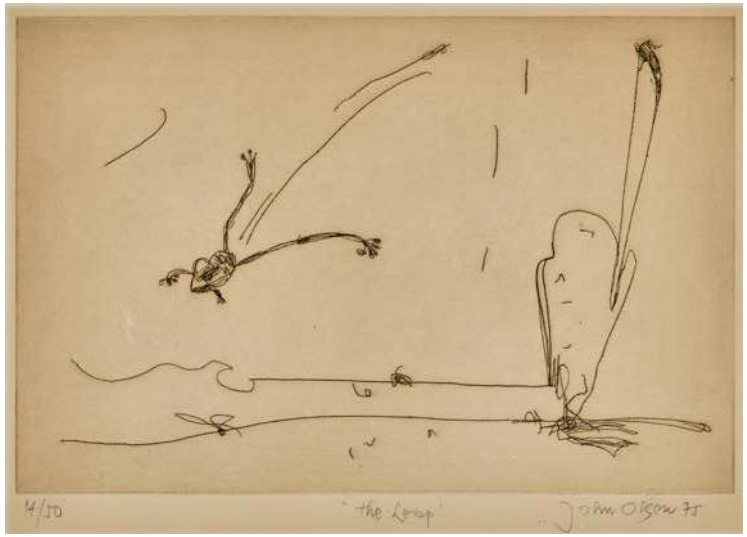
The Estate of John Brack, Melbourne
Private collection, Melbourne
Acquired from the above, private collection, Melbourne

LITERATURE

Grishin, S., *The Art of John Brack*, Oxford University Press, Melbourne, 1990, vol.2, p.78, cat.pr44 (illus. p.237, another example)

$3,000 – $5,000





84

JOHN OLSEN

(1928–2023)

The Leap 1975
etching
33.5 x 50.5 cm (image); 44.0 x 60.0 cm (sheet)
edition: 14/50
signed and dated lower right: John Olsen 75
numbered lower left: 14/50
titled lower centre: 'the Leap'

PROVENANCE

Ray Hughes Gallery, Brisbane, 1975
Private collection, Melbourne

RELATED WORKS

Another example of this work is held in the collection of the Art Gallery of New South Wales, Sydney

$1,200 – $1,800

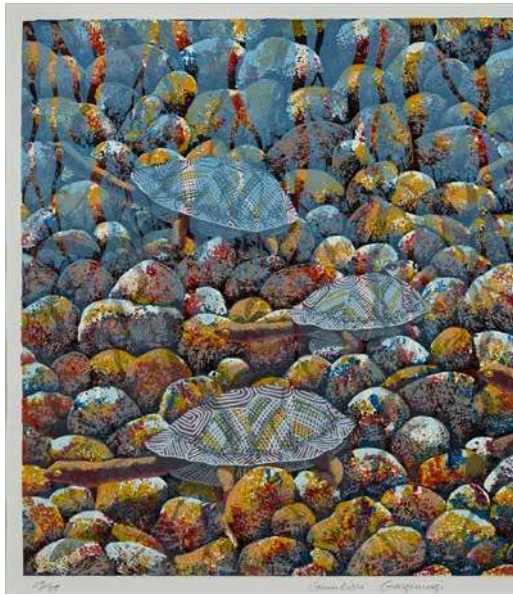
85

JOHN OLSEN

(1928–2023)

PROVENANCE

Private collection, Melbourne



88

PATRICK CAULFIELD

born 1936, British

Water Jug 1981–82
colour screenprint
79.5 x 57.0 cm (image)
edition: 65/80
signed and numbered lower right: Patrick Caulfield 65/80

published by Kelpra Studio, in association with the Tate and Waddington Graphics, London

PROVENANCE

Waddington Graphics, London
Private collection, Melbourne

RELATED WORKS

Another example of this work is held in the collection of the Tate, London

$1,500 - $2,000

89

PATRICK CAULFIELD

born 1936, British

Dressed Lobster 1980
colour screenprint
60.0 x 75.0 cm (image)
edition: Artist's Proof (edition of 150)

90

HOWARD HODGKIN

(1932–2017, British)

This lot has been withdrawn

91

THIS LOT HAS BEEN WITHDRAWN

This lot has been withdrawn

93

THOMAS W. BE

94

MICHEL LAWRENCE

born 1948

Sidney Nolan 1987
gelatin silver print

95

REX DUPAIN

born 1954

Bondi Sleep 2006

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96

HOWARD ARKLEY

(1951–1999)

House with Native Tree 1996
giclée print
67.5 x 51.0 (image); 75.5 x 59.0 cm (sheet)
edition: 108/400

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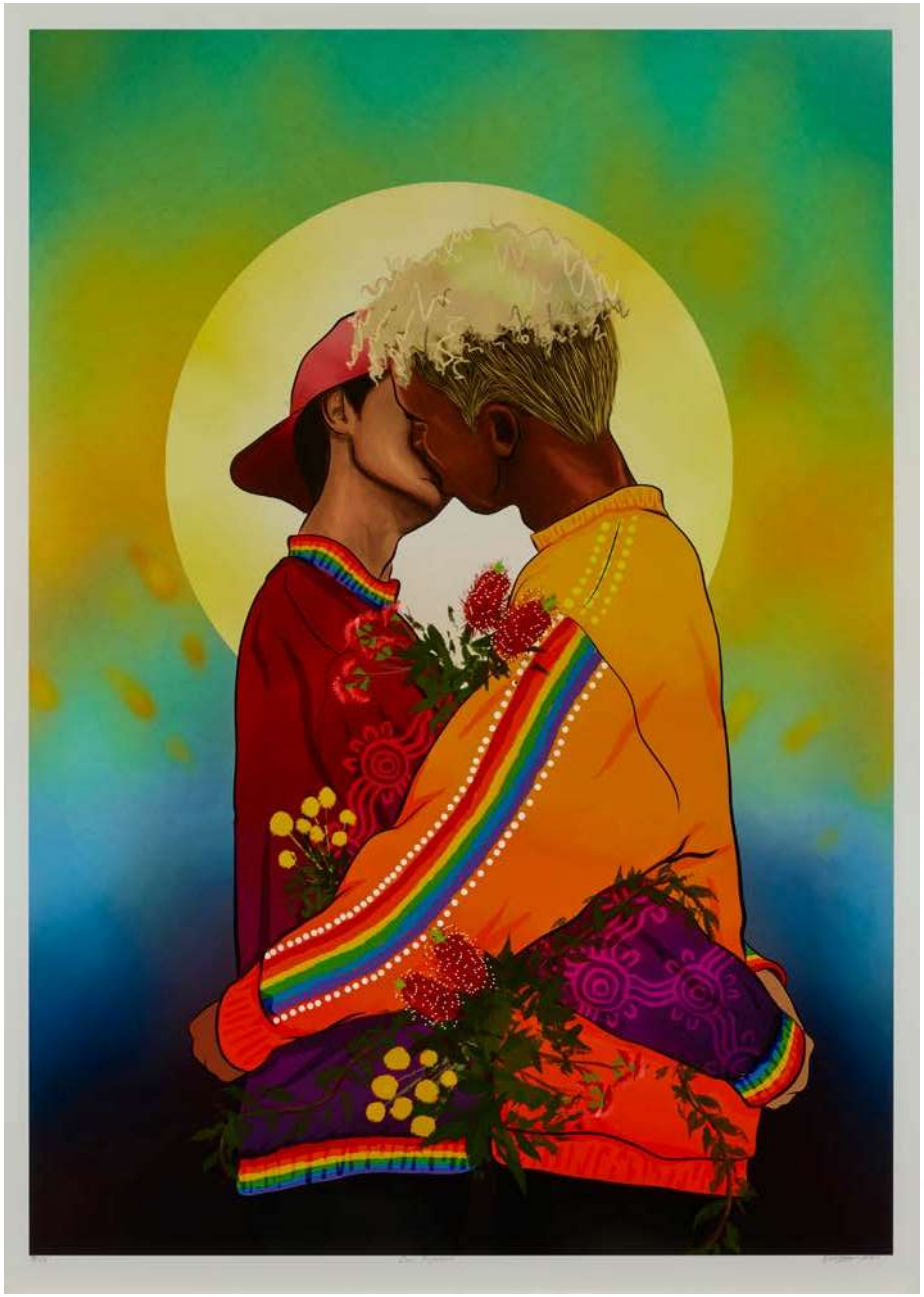
97

HOWARD ARKLEY

(1951–1999)

Triple Fronted 1988
giclée print
51.0 x 74.0 (image); 59.0 x 82.0 cm (sheet)
edition: 195/400



98

DYLAN MOONEY

born 1995
Yuwi/Meriam Mir language group

EXHIBITED
Opening Exhibition: Welcome, N.Smith Gallery, Sydney, 4–6 June 2021 (another example)

99

KARL MAUGHAN

born 1964, New Zealand

Kimbolton **2007**
screenprint

100

ADAM CULLEN

101

ADAM CULLEN

(1965–2012)

102

CRESSIDA CAMPBELL

born 1960

Masks 1979
colour screenprint
45.5 x 72.5 cm (image); 63.5 x 91.5 cm (sheet)
edition: 5/9
signed and dated lower right: Cressida Campbell '79
numbered lower left: 5/9

PROVENANCE

Hogarth Galleries, Sydney
Private collection, Sydney

EXHIBITED

Cressida Campbell (Masks, Paintings and Things)
Hogarth Galleries, Sydney, 29 September – 14 October 1979
(another example

$9,000 – $12,000

103

DAVID LARWILL

(1956–2011)

Dog 2006
colour etching

104

CRESSIDA CAMPBELL

born 1960

Wedge-tailed Eagles 1978

105

ERIC THAKE

(1904–1982)

Still Life with Japanese Figure **1929**
hand-coloured linocut
12.5 x 11.0 cm (image)
edition size unknown
signed and dated lower right: Eric Thake '29

PROVENANCE

Josef Lebovic Gallery, Sydney, 1982
Private collection, Sydney

EXHIBITED

Masterpieces of Australian Printmaking, Josef Lebovic Gallery, Sydney, 30 April – 30 May 1987, cat.182 (this example)

LITERATURE

Lebovic, J., *Masterpieces of Australian Printmaking*, Josef Lebovic Gallery, Sydney, 1987, p.130, cat.182 (illus. p.131, this example, as (*Flower Study with Japanese Figurine)*)

$2,000 – $3,000

106

VERA BLACKBURN

(1911–1991)

Swallows **1936**
linocut
25.5 x 24.5 cm (image); 35.0 x 28.0 cm (sheet)
edition size unknown
signed and dated lower right: Vera Blackburn 1936
titled lower left: Swallows
bears inscription lower right: CAT NO12
bears inscription verso: A2283/ MCC 1614

PROVENANCE

Josef Lebovic Gallery, Sydney (label attached verso)
Private collection, Sydney

EXHIBITED

Society of Artists' Annual Exhibition 1934, Education Department Gallery, Sydney, 7 September – 5 October 1934 (another example)
Society of Artists' Annual Exhibition 1936, Education Department Gallery, Sydney, 4 September – 2 October 1936 (another example)
Vera Blackburn, Deutscher Galleries, Melbourne, 4–18 October 1979, cat.17 (another example)

107

CRESSIDA CAMPBELL

born 1960

Seeds **1995**
woodblock print
37.0 x 50.5 cm (image); 56.0 x 76.0 cm (sheet)

108

CLARICE BECKETT

(1887–1935)

Clarice Beckett Images
complete set of colour screenprints (5)
56.0 x 76.0 cm (each, sheet)
edition: Printer's Proof (edition of 75)
each numbered lower left: PP
each titled lower centre
each with artist's blindstamp lower right
comprising:

(i) *Boatsheds*
45.5 x 67.5 cm (image)

(ii) *Misty Evening, Beaumaris*
41.5 x 59.0 cm (image)

(iii) *Bathing Boxes*
44.0 x 54.5 cm (image)

(iv) *Yellow Leaves, Alexandra Avenue*
44.0 x 60.0 cm (image)

(v) *Bay Road, Beaumaris*
49.0 x 65.0 cm (image)

published by Marnling Press, Sydney

PROVENANCE
Private collection, Melbourne

$4,000 – $6,000

109

CHARLES BLACKMAN

(1928–2018)

For his Seventieth Birthday: Blackman, a Celebration 1998
complete set of colour screenprints (5)
105.0 x 75.0 cm (each, sheet)
edition: 26/70
each signed lower right: Blackman
each numbered lower left: 26/70
each titled lower centre
comprising:

(i) *Golden Alice*
82.5 x 58.0 cm (image)

(ii) *Floating Schoolgirl*
59.0 x 79.5 cm (image)

(iii) *Pink Nightmare*
71.5 x 57.0 cm (image)

(iv) *Memories*
74.0 x 59.0 cm

(v) *Alice in the Garden*
57.0 x 78.0 cm (image)

printed by Michelle Perry at Marnling Press, Sydney
published by Nadine Amadio, Sydney

(i) and (v) presented framed; the remainder presented in original portfolio with title page and colophon

PROVENANCE

Robin Raymer Fine Arts, Melbourne, 2002
Private collection, Melbourne

$5,000 – $7,000

VARIOUS ARTISTS

The Virtuosi Portfolio 1994
complete set of artist's prints (12)
56.0 x 76.0 cm (each, sheet)
edition: Artist's Proof (edition of 75)
each signed, numbered and inscribed
presented in original portfolio with colophon
comprising:

(i) **ARTHUR BOYD** (1920–1999)
Untitled 1994
etching

(ii) **CRESSIDA CAMPBELL** born 1960
***Music in the Kitchen* 1994**
screenprint

(iii) **COLIN LANCELEY** (1938–2015)
***Wind and Percussion* 1994**
lithograph

(iv) **MANDY MARTIN** born 1952
***No Voice but the Silence Sank Like Music on my Heart* 1993**
lithograph and collograph

(v) **GEORGE MILPURRURRU** (1934–1998)
Ganalbingu language group
***Goose Egg Hunting* 1993**
screenprint

(vi) **JOHN OLSEN** (1928–2023)
***The Sound of Landscape* 1994**
etching

(vii) **PAUL PARTOS** (1943–2002)
***Time* 1993**
etching and aquatint

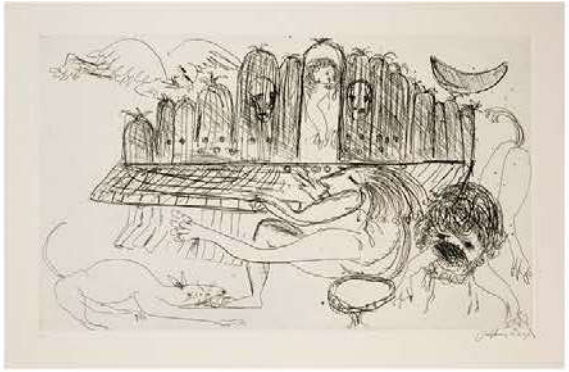
(viii) **WILLIAM ROBINSON** born 1936
***Darlington Sun, Beechmont Moon* 1993**
lithograph

(ix) **GARETH SANSOM** born 1939
***My Music* 1993**
lithograph

(x) **JAN SENBERGS** born 1939
***Rameau's Platee - in Praise of Folly* 1993**
lithograph

(xi) **TIM STORRIER** born 1949
***He Always Loved Caruso* 1994**
lithograph

(xii) **IMANTS TILLERS** born 1950
***Location Unknown* 1993**



111

VARIOUS ARTISTS

Lake Eyre and Beyond 2001–02
complete set of etchings (10)
39.3 x 29.3 cm (each, image); 76.0 x 56.0 cm (each, sheet)
edition: Special Edition 3/20 (standard edition of 60 + special edition of 20)
each signed and dated lower right
each numbered lower left
each titled lower centre
comprising:

(i) JASON BENJAMIN (1971–2021)
You Can't Take it Back

(ii) HAZEL DOONEY born 1978
Survival

(iii) ROBERT JACKS (1943–2014)
Lake Botanical

(iv) DAVID LARWILL (1956–2011)
Untitled

(v) JEFFREY MAKIN born 1943
Desert Boabs

(vi) JOHN OLSEN (1928–2023)
Lake Eyre in Flood

(vii) RODNEY POPLE born 1952
Pussy Willow

(viii) MARK SCHALLER born 1962
Pelicans

(ix) ANDREW SIBLEY (1933–2015)
Nature Wins at Anna Creek Siding

(x) TIM STORRIER born 1949
Mirage

presented in original portfolio with colophon
published by Port Jackson Press, Melbourne
(each with blindstamp lower right)

PROVENANCE

David Larwill, Melbourne
Gift from the above, private collection, Melbourne, 2002

RELATED WORKS

Another example of this portfolio is held in the collection of the National Gallery of Australia, Canberra

$6,000 – $8,000

112

CHARLES BLACKMAN

(1928–2018)

Blackman's Alice
complete set of colour screenprints (6)
edition: 14/75
each signed lower right: Blackman
each numbered lower left: 14/75
each titled lower centre
comprising:

(i) *Alice's Adventure*
67.0 x 63.0 cm (image)

(ii) *Always Tea Time*
89.5 x 64.5 cm (image)

(iii) *The Chess Game*
63.0 x 79.5 cm (image)

(iv) *Pink Alice*
71.5 x 69.0 cm (image)

(v) *Alice Jug*
63.0 x 50.0 cm (image)

(vi) *The White Rabbit*
69.0 x 49.0 cm (image)

PROVENANCE

Private collection, Sydney
Acquired from the above, private collection, Sydney, c2005

$12,000 – $18,000

INFORMATION FOR BUYERS & SELLERS

THE BUYER

Menzies welcomes you to our Sydney viewing and associated auction events. Our specialist and client service staff will be pleased to assist you with any enquiries relating to the viewing as well as buying or selling at the auction.

USING THIS CATALOGUE

ESTIMATED PRICES

Catalogue entries include descriptive information for every lot, as well as a price range, which reflects the opinion of our specialists as to the price expected for the lot at auction. These are based upon prices recently paid at auction for comparable works and take into account condition, rarity, quality and provenance.

Estimates are prepared well in advance of the sale and are subject to revision; they do not include the buyer's premium. Estimates are inclusive of any G.S.T. which is applicable.

Although the sale is conducted in Australian dollars, the pre-sale estimates are occasionally also printed in foreign currencies. The rates of exchange are the rates at the time of production of this catalogue and therefore, should be treated as a guide only.

RESERVES

The reserve is the minimum price the vendor is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

G.S.T.

In the event that the vendor is registered for Goods and Services Tax (G.S.T.), the invoice to the buyer will provide a separate entry for G.S.T. which is included in the hammer price.

All Menzies charges for services referred to in this catalogue are inclusive of G.S.T. A list of works which will be sold with G.S.T. included in the hammer amount is available to intending bidders on request.

CONDITIONS OF SALE

If you wish to bid in a sale, we encourage you to read the Conditions of Sale which appear in this catalogue. The Conditions of Sale outline the terms governing the purchase of property sold at auction. Menzies will sell property to be auctioned on a G.S.T. inclusive basis. The buyer's premium will also be inclusive of G.S.T. See condition 6 of the Conditions of Sale.

MENZIES INTEREST IN PROPERTY CONSIGNED FOR SALE

Menzies generally offers property consigned by

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UNSOLD LOTS

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor usually after a week in case there are any post sale offers. When the auctioneer hammers down a lot that fails to sell, he/she will not announce a bidder's number.

AFTER THE AUCTION

PAYMENT

Under normal circumstances you are expected to pay for your purchases within 7 (seven) working days after the sale and to remove the property you have bought that day. Payment can be made by bank cheque, cash, or telegraphic transfer. Arrangements can be made for credit card payment which will incur a surcharge. If payment is made by personal cheque property will not be released until funds have been cleared.

Payment by telegraphic transfer should be made to: Menzies Art Brands Vendor Trust A/C

ANZ Banking Group Ltd.
353 Elizabeth St, Melbourne, Victoria 3000
BSB No. 013 040
Account No. 8369 13715
Please include your account code as a reference.

EXTENDED PAYMENTS

With the consent of the vendor, Menzies may offer extended credit terms to prospective buyers whose credit worthiness has been verified. For further information, please contact John Keats on (03) 9832 8700.

SHIPPING

After payment has been made in full, Menzies may, as a service to buyers, arrange to have the property packed, insured and shipped at your request and expense. We recommend that you request an estimate for any large items or property of high value requiring specialised professional packers. Menzies will not accommodate a buyer's request to roll canvases sold on stretchers or remove works from frames or mounts.

EXPORT LICENSING REGULATIONS

The export of any item sold at Auction from Australia or its import into another country may require both export or import licenses. It is the buyer's responsibility to inform themselves with respect to those licenses and where necessary, to obtain the appropriate licenses. Those licenses may be required under the Protection of Movable Cultural Heritage Act 1986 and the Protection of Movable Cultural Heritage Regulations 2018.

www.arts.gov.au/contact-us
Menzies recommends that Buyers make appropriate enquiries of the relevant authorities. Buyers will be bound to complete a purchase notwithstanding the inability to obtain any relevant license.

COLLECTION

Buyers can pay and collect property the following day from Menzies rooms, provided payment is made by bank cheque, cash or electronic transfer. If payment is made by personal cheque, property will not be released until funds have been cleared. Due to space constraints Menzies require that purchases and unsold property be collected within thirty days after auction. If the goods remain after thirty days Menzies reserve the right to cause the property to be stored at the expense of the owner.

SALES RESULTS

Price lists and are available on request. Prices realised are also published on our website: menziesartbrands.com

THE SELLER

AUCTION ESTIMATES

If you are considering selling your property, Menzies will provide a free initial estimate of its auction value.

Every Wednesday 2pm-5pm, our specialists are available and we offer the opportunity for sellers to bring their paintings to our Melbourne and Sydney offices for obligation-free appraisals. Alternatively send a clear photograph of each item ensuring you include the dimensions, artist's signature, medium, physical condition and any other relevant information. Visits can also be made by our specialists. These are usually at no cost but a fee may be charged which is based on the scope and diversity of the collection. These fees will be rebated if you consign your property for sale at Menzies.

WITHDRAWAL OF PROPERTY

Without any prior notice to the Vendor, Menzies reserves the right to withdraw from sale the property or to have the property listed at any auction.

AFTER SALE NOTIFICATION

Within a few days after the sale, you will receive an after-sale advice listing the final bid price, or, in the event that the property failed to sell, notification that it was bought-in to be returned to you.

You will be sent payment for your sold property

resales on their website:

www.resaleroyalty.org.au.Menzies are obliged to provide information to CAL on all commercial resales for $1,000 or more, whether or not a royalty is payable on the resale.

MENZIES PRIVACY POLICY

At Menzies Art Brands Pty Ltd ACN 080 621 236 ("Menzies Art Brands") we are committed to protecting your personal information and keeping your art transactions confidential. This policy describes how Menzies Art Brands handles the personal information we collect.

UPDATES TO THIS POLICY

We may review and update this policy from time to time to take account of new laws, technology, changes to our operations and the changing business environment. Updates will be published on our website.

MENZIES ART BRANDS COLLECTION, USE AND DISCLOSURE PRACTICES

Menzies Art Brands collects, holds, uses and discloses personal information for our business functions and activities.

HOW AND WHY MENZIES ART BRANDS COLLECTS PERSONAL INFORMATION

The main way Menzies Art Brands collects your information is when you give it to us. You give us your personal information when you deal with Menzies Art Brands in any of the following ways:

- seek an art appraisal or valuation
- register for an auction
- bid on an auction item
- purchase art or valuation services from us
- store art with us
- register for or attend one of our events where photographs or videos may be taken
- sign up for/obtain a catalogue, publication or newsletter
- access or publish information on one of our social media pages
- visit or use our website and or complete
- a form on our website
- contract with, or provide goods or services to, Menzies Art Brands
- consign art to us for sale
- contact us by telephone, email, fax or through social media (see more below)
- have a conversation with one of our representatives
- make a complaint to Menzies Art Brands

for the privacy practices of these services and you should review their privacy policies.

WHAT PERSONAL INFORMATION DOES MENZIES ART BRANDS COLLECT AND HOLD?

The information we collect may include your contact details (e.g. name, address, phone numbers, email address, postcodes), basic demographics (e.g. age, gender, occupation), Bank account details, credit card details for processing phone orders. We may take and keep photographs, audio or video footage of auctions but only with participants' consent. We will not collect sensitive information from you unless you voluntarily provide it to us. We will not keep this if it is not needed.

If the information is provided for recruitment purposes, we might collect more detailed information about you that is relevant for assessing your suitability for a position with us such as your educational qualifications or employment history.

FOR WHAT PURPOSES DOES MENZIES ART BRANDS USE OR DISCLOSE PERSONAL INFORMATION?

We will only use or disclose personal information provided for the purposes for which it was collected unless you have consented to us using or disclosing it, or you would reasonably expect us to use or disclose it for a different but related purpose, or as otherwise permitted by law.

We may add your contact details, including email address, to our mailing list for direct marketing purposes. If we contact you for this purpose an opt-out statement and facility will be available. If you do not provide Menzies Art Brands with the information required, we may not be able to provide the service you seek or respond or interact with you or, in the case of recruitment, to consider your application.

WITH WHOM DO WE SHARE INFORMATION?

We may share your personal information with our contractors, suppliers, IT and other service providers, insurers, venues where we conduct events and business partners, recruiters, referees or others as you would reasonably expect for the above purposes.

OUR WEBSITE PRACTICES: COOKIES AND OTHER TECHNOLOGIES

Following common website practices, Menzies Art Brands uses "cookies" and other technologies to collect non-personal data that enables us to better understand and improve the usability,

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Bidders acknowledge these facts and accept responsibility for making their own investigations and inspections with respect

to any lot in which they may be interested before the auction.

5. PURCHASE PRICE DEFINED

The purchase price payable by the Purchaser shall be the hammer price plus the buyer's premium together with any Goods and Services Tax. The buyer's premium is 25% (GST inclusive) of the hammer price. Payment of the purchase price as defined above is due in Australian Dollars.

6. G.S.T.

'G.S.T.' means the goods and services tax imposed by the A New Tax System (Goods and Services Tax) Act 1999 (Com) (as amended).

i. Menzies will sell the Property to be auctioned on a G.S.T. inclusive basis. The hammer price will therefore be inclusive of any G.S.T. payable. Menzies will invoice the Purchaser for the hammer price, inclusive of any applicable G.S.T. plus the buyer's premium, inclusive of G.S.T. Menzies will account to the Vendor for any applicable G.S.T. inclusive in the hammer price actually recovered from the Purchaser. The Vendor will be responsible to pay the G.S.T to the Australian Tax Office.

ii. The Purchaser must carefully assess whether input tax credits for any G.S.T. paid will be available. We recommend you contact your accountant or lawyer on this question.

iii. Menzies will make available a list of works which will be sold inclusive of G.S.T. in the hammer amount to intending bidders on request.

iv. Menzies will provide the Purchaser with a valid 'tax invoice' if G.S.T. is assessable on the sale.

v. Any overseas buyer eligible for exemption from G.S.T. must produce satisfactory proof to Menzies that the property has or will leave the country as an export within 60 days of its purchase.

7. RESALE ROYALTY RIGHT FOR VISUAL ARTISTS

As from the 9th June, 2010, The Resale Royalty Right for Visual Artists Act 2009 (Cwth) ('the Act') will apply to the commercial resale of Artwork. Menzies will rely on information supplied by the Seller and Copyright Agency Limited ('CAL') to determine whether Resale Royalty Rights ('Artists' Resale Royalty') are applicable. Buyers and Sellers must inform themselves of the provisions of the Act and take professional

following forcible entry and water damage. The value of the Goods covered by Menzies policy is restricted to the gross amount realised at Auction, or in the case of Goods unsold at Auction, withdrawn or otherwise held prior to a sale, Menzies estimated auction realisation price – the 'reserve price'.

ii. Menzies own insurance will subsist until payment is made by the Buyer or, in the case of unsold Lots, until the expiry seven (7) days after notice from Menzies sent by prepaid mail, email or facsimile to the Vendor's last known address, email account or facsimile number requiring the Vendor to collect the same.

iii. A purchased Lot shall be at the Buyer's risk in all respects from date payment is due to Vendor whether or not payment has been made and neither Menzies nor the Vendor shall thereafter be liable for any loss or damage of any kind, whether caused by negligence or otherwise, notwithstanding that any Lot is in or under Menzies custody or control at the time of the occurrence of the loss or damage.

iv. Menzies advise all Buyers to arrange for their own 'all risks' insurance to cover their purchased goods effective from date for payment to protect their interests as Menzies can not warrant that the Vendor has insured its interests in the goods and that Menzies cover will extend to all risks.

v. Menzies does not accept responsibility for goods damaged by insect infestation or by changes in atmospheric conditions and Menzies shall not be liable for such damage nor for any other damage to glass or to picture frames. If the Lot is damaged or destroyed after sale and Menzies insurance company pays compensation which is then paid to or on behalf of a Buyer, the Buyer's premium shall still be payable by the Buyer in addition to the final bid price calculated in accordance with the Published Rates.

9. PENALTY INTEREST

If the Buyer fails to pay for the property within 30 days, and extended payment terms have not been granted, penalty interest shall run on the amount of monies outstanding from the date due for payment until the date payment is made

10. COLLECTION OF PROPERTY SOLD

The Purchaser may only remove the goods from the Auction Room of Menzies once the property has been paid for in full. All lots sold must be removed from the premises of Menzies no later than 30 (thirty) days from the date of sale. If the goods have not been removed by this deadline the goods may be transferred to a public warehouse or stored privately and all storage freight and other associated costs shall be to the Purchaser's account.

11. HANDLING AND PACKAGING

Buyers should make own arrangements for shipping of goods including transit insurance. Menzies will assist Buyers to identify Carriers who will undertake to handle goods at the Buyers direction. If Menzies introduce Buyer to Packers or Shippers no recommendation is to be implied.

12. REMEDIES OF MENZIES

If the buyer is in breach of any of the conditions of sale then Menzies may choose to take the following action:

i. Cancel the sale, retaining as liquidated damages any payment made by the buyer.

ii. Re-sell the property without any minimum price at the next auction of Menzies or privately on 5 (five) days notice to the Buyer.

iii. Take any other action Menzies may deem necessary.

The remedies set out above are in addition to any other remedies Menzies may have either at common law or equity and any deficiency that may exist between the purchase price and the price paid upon re-sale shall be to the account of the defaulting buyer including all costs and expenses, warehousing and expenses of

both sales and Solicitor's costs on a Solicitor/ Client basis.

In the event a defaulting buyer has made a part payment Menzies reserves the right to apply such payment to any such lots at its sole discretion. Any defaulting buyer will also be deemed to have granted us a security interest in any property that is in the custody of Menzies.

13. BUYER'S REMEDIES

The buyer acknowledges that Menzies under no circumstances shall be responsible for any indirect or consequential loss or damage including loss of profits for any acts or omissions

15. REFUND IN CASE OF FORGERY

In the event of proven forgery Menzies will refund to the buyer the purchase price of the lot. This refund will only occur provided the following conditions are met:

i. The buyer must produce evidence from two independent experts who both agree that the lot is a forgery. Menzies reserves the right to request further expert evidence if, in its sole discretion, it is not satisfied with the findings of either expert.

ii. The buyer must provide written notification to Menzies within 4 (four) years of the auction date of the forgery allegations.

iii. The buyer must return to Menzies the allegedly unauthentic lot within 14 (fourteen) days of notifying Menzies of any lack of authenticity.

No refund will occur if there is any conflict of opinion among accepted experts in the field or if it can be demonstrated that the lot is a forgery only by means of scientific process that could damage or otherwise jeopardise the condition of the lot and which scientific techniques were not commonly employed until after the publication of the catalogue.

This guarantee is for the benefit of the buyer only and cannot be assigned. Such buyer must have remained the owner of the property without disposing of any interest in it to any third party up until the time the alleged forgery was discovered

16. EXPORT LICENCE

Any application for an export license by the buyer pursuant to any of the following:

1. The Movable Cultural Heritage Act (1986); &

2. The Protection of Movable Cultural Heritage Regulations 2018. Any other legislation or regulations that may prohibit the movement of or export of a lot from State to State or Territory and/or out of the Commonwealth of Australia; shall not affect the obligations of the buyer to make payment to Menzies within the time stipulated by these conditions. Unless there is an express written agreement by Menzies to make an application for an export license on his or her behalf, then all disbursements and out of pocket expenses that relate to such an application shall be to the buyer's account.

17. PRIVACY OF INFORMATION

Menzies ensures client confidentiality and use

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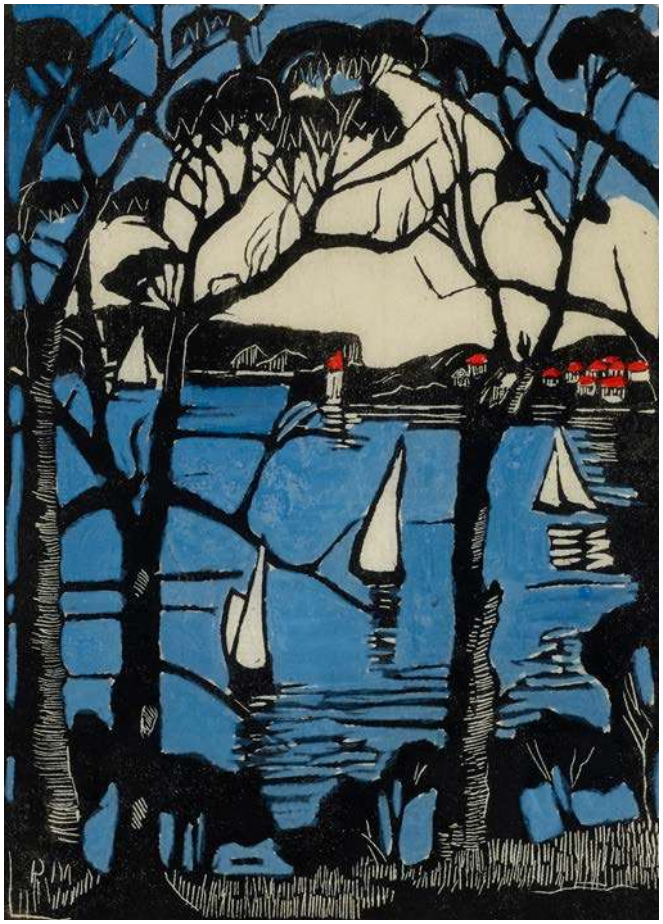

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